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SEVEN PAGODAS.







THE SEVEN PAGODAS

ON THE

COROMANDEL COAST.

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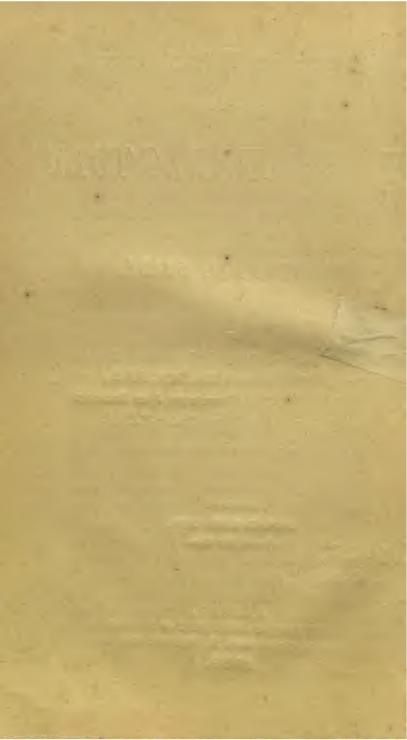
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1869.





EDITOR'S NOTE.



THE papers contained in this volume, descriptive of the Sculptures, Inscriptions and Monolithic temples known as the Seven Pagodas, have been reprinted in a collected form, under the orders of the Government of Madras, with a view to promote the intelligent study and examination of these interesting relics of a bygone age. They have been selected as conveying valuable information on the subject, excepted by various competent observers at different times, but so scattered through the published transactions of learned Societies as to be rarely accessible to any one person visiting the spot.

The origin of the European appellation "Seven Pagodas" cannot satisfactorily be traced. The name may have been given, as stated by Dr. Graul's guide, to the five Rathas, the Ganesa temple and the Shore temple.† The story of "magnificent pagodas swallowed up by the sea" is as apocryphal as the legend

of the submerged city of Bali.

A matter of greater interest and importance, the age of the Sculptures and Inscriptions at Mavalivaram, has not, it is to be regretted, been definitely ascertained. No date has—if the record of such exist—been found in any one of the Inscriptions,

^{*} Proceedings of the Madras Government, 1st May 1868

[†] Reise nach Ostindien, Vol. III., p. 202:

Mr. Fergusson, writing of the Rathas, states as his opinion that they were "carved by the Hindus, probably about 1300 A. D.". The researches of Sir Walter Elliot led him to fix the era of the oldest Tamil Inscription on the rocks of Mavalivaram at the latter part of the 11th century, and that of the rock inscription at Saluvan Kuppam at the commencement of the 12th century.

The Sanscrit Inscriptions are doubtless anterior in date to those in the Tamil language. The Rev. Mr. Taylor conjectures that the excavations and sculptures, together with these older Inscriptions, were accomplished in the 16th or 17th century. Sir Walter Elliot, on the other hand, is of opinion that they could not have been made later than the 6th century.

The following valuable remarks by Mr. Fergusson explain the style of the monolithic Rathas:—

"Although these Baths, as they are called locally, are comparatively modern, and belong to a different faith, they certainly constitute the best representations now known of the forms of the Buddhist and make their external forms more intelligible than they could otherwise be made from the mere internal copies of them which alone we possess [clsewhere] in the rock-cut examples. There are no essential differences which cannot be accounted for by the consideration that the sacred caves of the Buddhists were designed for a well-understood purpose—the Chuityns as temples, the Viharas as residences-which was the invariable rule in Buddhist times. When their successors the Hindus, began to follow their example, they copied blindly and unmonningly. . This explains many points in the architecture [of the South of India] which without this would be perfectly unintelligible. The Raths are, in fact, transition specimens, and as such link the two styles together, the one serving to explain the peculiarities of the other."

^{*} History of Architecture, Vol. II., p. 502.

t See p. 140 f., infra.

[.] History of Architecture, Vol. II., p. 504

Some notes, corrective and explanatory, have been added by the Editor; these are distinguished by brackets []. The orthography of Indian names occurring in these papers has been revised, and a

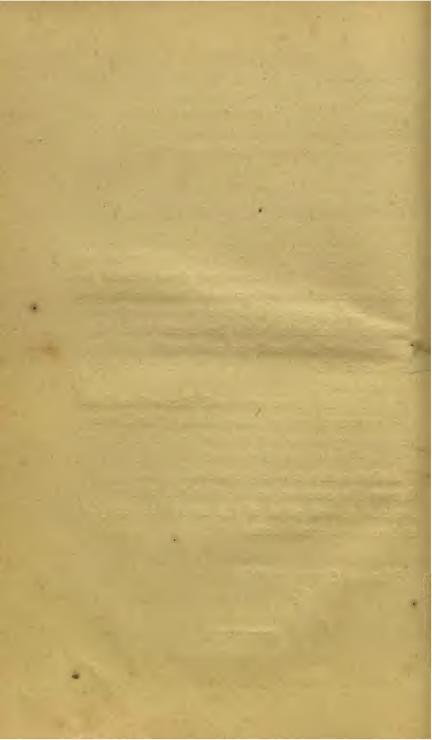
uniform system of transliteration adopted.

In the Appendix will be found, among other matters, copies of the Sanscrit Inscriptions made by Mr. Arthur Burnell of the Madras Civil Service. Also a description of the Pagodas by Kāvali Lakshmayya, printed in the original language from the Mackenzie MSS. in which it has lain for the last sixty odd years. This document gives a more detailed account of the antiquities at Māvalivaram than is contained in any of the other papers on the subject; its translation, with Braddock's description, will probably be found the most useful guide to a traveller visiting the spot. An Index to the whole has been added.

The English letter press and illustrations have been executed by the Foster Press. The Devanagarî printing was performed at the Press of the Society for the Promotion of Christian Knowledge.

A sketch map, carefully executed by the Revenue Survey Department, accompanies the volume. It contains ground plans of the monolithic temples and principal excavations.

Madras, September 1869.





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THE SEVEN PAGODAS.

I.—Some account of the Sculptures and Ruins at Mávalipuram, a place a few miles north of Sadras, and known to seamen by the name of the Seven Pagodas. By WILLIAM CHAMBERS, Esq.

[From the Aziatic Researches, Vol. I. 1788.]

Samidst inquiries after the histories and antiquities of Asia at large, those of that division of it in which this society* resides, may seem on many accounts to lay claim to a particular share of its attention, a few hints put down from recollection. concerning some monuments of Hindu antiquity. which, though situated in the neighbourhood of European settlements on the Coromandel Coast, have hitherto been little observed, may it is conceived, be acceptable, at least as they may possibly give rise hereafter to more accurate observations, and more complete discoveries on the same subject. The writer of this account went first to view them in the year 1772, and curiosity led him thither again in 1776; but as he neither measured the distances nor size of the objects, nor committed to writing at the time the observations he made on them, he

[* The Asiatic Society of Bengal.]

hopes to be excused if, after the lapse of so many years, his recollection should fail him in some respects, and his account fall far short of that precision and exactness, which might have been expected, had there then existed in India so powerful an incentive to diligent inquiry, and accurate communication, as the establishment of this society must now prove.

The monuments he means to describe, appear to be the remains of some great city, that has been ruined many centuries ago; they are situated close to the sea, between Covelong and Sadras, somewhat remote from the high road, that leads to the different European settlements. And when he visited them in 1776, there was still a native village adjoining to them, which retained the ancient name, and in which a number of Brahmans resided, that seemed perfectly well acquainted with the subjects of most of the sculptures to be seen there.

The rock, or rather hill of stone, on which great part of these works are executed, is one of the principal marks for mariners as they approach the coast, and to them the place is known by the name of the Seven Pagodas, possibly because the summits of the rock have presented them with that idea as they passed: but it must be confessed, that no aspect which the hill assumes, as viewed on the shore, seems at all to authorize this notion; and there are circumstances, which will be mentioned in the sequel, that would lead one to suspect, that this name has arisen from some such number of Pagodas that formerly stood here, and in time have been buried in the waves. But, be that as it may, the appellation by which the natives distinguish it, is of a quite different origin: in their language, which is the

Tamil, (improperly termed Malabar,) the place is called Mavalipuram, which, in Sanscrit, and the languages of the more northern Hindus, would be Mahabalipura, or the City of the great Bali. For the Tamulians, (or Malabars,) having no h in their alphabet, are under a necessity of shortening the Sanscrit word mahd, great, and write it md. They are obliged also, for a similar reason, to substitute a v for a b, in words of Sanscrit, or other foreign original that begin with that letter; and the syllable am, at the end, is merely a termination, which, like um in Latin, is generally annexed to neuter substances.† To this etymology of the name of this place it may be proper to add, that Bali is the name of a hero very famous in Hindu romance; and that the river Mavaliganga, which waters the eastern side of Ceylon, where the Tamil language also prevails, has probably taken its name from him, as, according to that orthography, it apparently signifies the Ganges of the great Bali.

The rock, or hill of stone, above mentioned, is that which first engrosses the attention on approaching the place; for, as it rises abruptly out of a level plain of great extent, consists chiefly of one single stone, and is situated very near to the sea-beach, it is such a kind of object as an inquisitive traveller would naturally turn aside to examine. Its shape is also

They do indeed admit a substitute [mags], but the abbreviation is most used.

[†] This explains also, why the Sanscrit word Veda, by which the Hindus denominate the books of the law of their religion, is written by the Tannulians Vedas, which is according to the true orthography of their language, and no mistake of European travellers, as some have supposed; while the same word is called Bed by the Bengalis, who have in effect no V in their alphabet.—See Dow, Vol. I. Dissert. p. 41.

singular and romantic, and, from a distant view, bas an appearance like some antique and lofty edifice. On coming near to the foot of the rock from the north, works of imagery* and sculpture crowd so thick upon the eye, as might seem to favour the idea of a petrified town, like those that have been fabled in different parts of the world by too credulous travellers.† Proceeding on by the foot of the hill, on the side facing the sea, there is a pagoda rising out of the ground, of one solid stone, about sixteen or eighteen feet high, which seems to have been cut upon the spot out of a detached rock, that has been found of a proper size for that purpose. The top is arched, and the style of architecture, according to which it is formed, different from any now used in those parts. A little further on, there appears upon an huge surface of stone, that juts out a little from the side of the hill, a numerous group of human figures in bas relief, considerably larger than life, representing the most remarkable persons, whose actions are celebrated in the Mahabharata, each of them in an attitude, or with weapons or other insignia, expressive of his character, or of some one of his most famous exploits.§ All these figures are, doubtless, much less distinct than they were at first; for, upon comparing these and the rest of the sculptures that are exposed to the sea air, with others at the same place, whose situation has afforded them

Among these, one object, though a mean one, attracts the attention, on account of the grotesque and ridiculous nature of the design; it consists of two monkeys cut out of one stone, one of them in a stooping posture, while the other is taking the insects out of his head.

[†] See Shaw's Travels, p. 155, et seq.

^{[‡} The Gamera temple appears to be referred to.]
[§ Arjuna's penance.—cp. Braddock, infra.]

protection from that element, the difference is striking; the former being every where much defaced, while the others are fresh as recently finished. This defacement is no where more observable, than in the piece of sculpture which occurs next in the order of description. This is an excavation in another part of the east side of the great rock, which appears to have been made on the same plan, and for the same purpose that choultries are usually built in that country; that is to say, for the accommodation of travellers. The rock is hollowed out to the size of a spacious room, and two or three rows of pillars are left, as a seeming support to the mountainous mass of stone which forms the roof. Of what pattern these pillars have originally been, it is not easy now to conjecture; for the air of the sea has greatly corroded them, as well as all the other parts of the cave. And this circumstance renders it difficult to discover, at first sight, that there is a scene of sculpture on the side fronting the entrance. The natives, however, point it out, and the subject of it is manifestly that of Krishna attending the herds of Nanda Ghosha* the Admetus of the Hindus; from which circumstance, Krishna is also called Gopala, or the cowherd, as Apollo was entitled Nomius.

The objects which seem next to claim regard, are those upon the hill itself, the ascent of which, on the north, is, from its natural shape, gradual and easy at first, and is in other parts rendered more so, by very excellent steps cut out in several places, where the communication would be difficult or impracticable without them. A winding stair of this sort leads to a kind of temple cut out of the solid rock, with some

^{[*} The cowherd Nanda, the foster and putative father of Krishna]

figures of idols in high relief upon its walls, very well finished, and perfectly fresh, as it faces the west, and is therefore sheltered from the sea air. From this temple again there are flights of steps, that seem to have led to some edifice, formerly standing upon the hill; nor does it seem absurd to suppose, that this may have been a palace, to which this temple, as a place of worship, may have appertained. For, besides the small detached ranges of stairs that are here and there cut in the rock, and seem as if they had once led to different parts of one great building, there appear in many places small water-channels cut also in the rock, as if for drains to an house; and the whole top of the hill is strewed with small round pieces of brick, which may be supposed, from their appearance, to have been worn down to their present form, during the lapse of many ages. On ascending the hill by its slope on the north, a very singular piece of sculpture presents itself to view. On a plain surface of the rock, which may once have served as the floor of some apartment, there is a platform of stone, about eight or nine feet long, by three or four wide, in a situation rather elevated, with two or three steps leading up to it, perfectly resembling a couch or bed, and a lion very well executed at the upper end of it by way of pillow, the whole of one piece, being part of the hill itself. This the Brahmans, inhabitants of the place, called the bed of Dharmaraja, or Yudhishthira, the eldest of the five brothers, whose fortunes and exploits are the leading subject in the Mahabharata. And at a considerable distance from this, at such a distance, indeed, as the apartment of the women might be supposed to be from that of [* Cp. Braddock, No. 9.]

the men, is a bath excavated also from the solid rock, with steps in the inside, which the Brahmans call the bath of Draupadi, the wife of Yudhishthira and his brothers. How much credit is due to this tradition, and whether this stone couch may not have been anciently used as a kind of throne rather than a bed, is matter for future inquiry. A circumstance, however, which may seem to favour this idea is, that a throne in the Sanscrit, and other Hindu languages, is called simhasana, which is composed of the words simha, a lion, and asana, a seat,

These are all that appear on that part of the upper surface of the hill, the ascent to which is on the north; but, on descending from thence, you are led round the hill to the opposite side, in which there are steps cut from the bottom to a place near the summit, where is an excavation that seems to have been intended for a place of worship, and contains various sculptures of Hindu Deities. The most remarkable of these, is a gigantic figure of Vishnu, asleep on a kind of bed, with a huge snake wound about in many coils by way of pillow for his head; and these figures, according to the manner of this place, are all of one piece, hewn from the body of the rock.

But though these works may be deemed stupendous, they are surpassed by others that are to be seen at the distance of about a mile, or a mile and an half, to the southward of the hill. They consist of twot Pagodas, of about thirty feet long by twenty feet wide, and about as many in height, cut out of the solid rock, and each consisting originally of one

^{[*} Cp. Braddock, No. 19, infra.] [† There are five, the five Rathas.]

single stone. Near these also stand an elephant full as big as life, and a lion much larger than the natural size, but very well executed, each hewn also out of one stone. None of the pieces that have fallen off in cutting these extraordinary sculptures are now to be found near or any where in the neighbourhood of them, so that there is no means of ascertaining the degree of labour and time that has been spent upon them, nor the size of the rock or rocks from which they have been hewn, a circumstance which renders their appearance the more striking and singular. And though their situation is very near the sea-beach, they have not suffered at all by the corrosive air of that element, which has provided them with a defence against itself, by throwing up before them a high bank, that completely shelters them. There is also great symmetry in their form; though that of the Pagodas is different from the style of architecture, according to which idol temples are now built in that country. The latter resembles the Egyptian; for the towers are always pyramidical, and the gates and roofs flat, and without arches; but these sculptures approach nearer to the Gothic taste, being surmounted by arched roofs or domes, that are not semi-circular, but composed of two segments of circles meeting in a point at top. It is also observable that the lion in this group of sculptures, as well as that upon the stone couch above mentioned, are perfeetly just representations of the true lion; and the natives there give them the name, which is always understood to mean a lion in the Hindu language, to wit, simha; but the figure, which they have made to represent that animal in their idol temples for centuries past, though it bears the same appellation, is

a distorted monster, totally unlike the original; insomuch that it has from hence been supposed that the lion was not anciently known in this country, and that simha was a name given to a monster that existed only in Hindu romance. But it is plain that that animal was well known to the authors of these works, who, in manners as well as arts, seem to have differed much from the modern Hindus.

There are two circumstances attending these monuments, which cannot but excite great curiosity, and on which future inquiries may possibly throw some light. One is, that on one of the Pagodas last mentioned, there is an inscription of a single line, in a character at present unknown to the Hindus." It resembles neither the Devanagari, nor any of the various characters connected with or derived from it, which have come to the writer's knowledge from any part of Hindostan. Nor did it, at the time he viewed it, appear to correspond with any character, Asiatic or European, that is commonly known. 'He had not then, however, seen the alphabet of the Pali, the learned language of the Siamese, a sight of which has since raised in his mind a suspicion, that there is a near affinity between them, if the character be not identically the same. But as these conjectures, after such a lapse of time, are somewhat vague, and the subject of them is perhaps yet within the reach of our researches, it is to be hoped that some method may be fallen upon of procuring an exact copy of this inscription.

The other circumstance is, that though the outward form of the Pagodas is complete, the ultimate design of them has manifestly not been accomplished,

^{[*} Since deciphered by Dr. Babington, see infra.]

but seems to have been defeated by some extraordinary convulsion of nature. For the western side of the most northerly one is excavated to the depth of four or five feet, and a row of pillars left on the outside to support the roof; but here the work has been stopped, and an uniform rent of about four inches breadth has been made throughout the solid rock, and appears to extend to its foundations, which are probably at a prodigious depth below the surface of the ground. That this rent has happened since the work began, or while it was carrying on, cannot be doubted; for the marks of the mason's tools are perfectly visible in the excavated part on both sides of the rent, in such a manner as to show plainly that they have been divided by it. Nor is it reasonable to suppose that such a work would ever have been designed, or begun, upon a rock that had previously been rent in two.

Nothing less than an earthquake, and that a violent one, could apparently have produced such a fissure in the solid rock: and that this has been the case in point of fact, may be gathered from other circumstances, which it is necessary to mention in an account of this curious place.

The great rock above described is at some small distance from the sea, perhaps fifty or an hundred yards," and in that space the Hindu village before mentioned stood in 1776. But close to the sea are the remains of a Pagoda, built of brick, and dedicated to Siva, the greatest part of which has evidently been swallowed up by that element; for the door of the innermost apartment, in which the idol is placed, and

^{[*} Would be more correctly estimated at half a mile.]
[†A mistake: it is built of stone.]

before which there are always two or three spacious courts surrounded with walls, is now washed by the waves: and the pillar used to discover the meridian at the time of founding the Pagoda*t is seen standing at some distance in the sea. In the neighbourhood of this building there are some detached rocks, washed also by the waves, on which there appear sculptures, though now much worn and defaced. And the natives of the place declared to the writer of this account, that the more aged people among them remembered to have seen the tops of several Pagodas far out in the sea, which being covered with copper (probably gilt) were particularly visible at sunrise, as their shining surface used then to reflect the sun's rays, but that now that effect was no longer produced, as the copper had since become incrusted with mould and verdigris. 1

These circumstances look much like the effects of a sudden inundation; and the rent in the rock above described makes it reasonable to conjecture that an earthquake may have caused the sea to overflow its boundaries, and that these two formidable enemies may have joined to destroy this once magnificent city. The account which the Brahmans, natives of the place, gave of its origin and downfall, partly, it should seem, on the authority of the Mahâbharata, and partly on that of later records, at the same time that it countenances this idea, contains some other curious particulars, which may seem to render it worthy of attention. Nor ought it to be rejected on account of that

^{*} See Voyage du M. Gentil, Vol. I., page 158.

^{[†} More probably a flag-staff, dheajastambha. It has been taken by some for a lingum, which is manifestly an error.—cp. Bp. Heber's Journal and Bruce's Scenes and Sights in the East.]

^{[‡} Gp. Gubbins, infra.]

fabulous garb, in which all nations, but especially those of the East, have always clad the events of

early ages.

"Hiranvaksha (said they) was a gigantic prince, "that rolled up the earth into a shapeless mass, and "carried it down to the abyss, whither Vishnu fol-"lowed him in the shape of an hog, killed him with "his tusks, and replaced the earth in its original "situation. The younger brother of Hiranyaksha "was Hiranyakasipu, who succeeded him in his king-"dom, and refused to do homage to Vishnu. He "had a son named Prahlada, who at an early age "openly disapproved this part of his father's conduct, "being under the tuition of Sukracharya. His father "persecuted him on this account, banished him, and "even sought to kill him, but was prevented by "the interposition of heaven, which appeared on the "side of Prahlada. At length, Hiranyakasipu was "softened, and recalled his son to his court, where, "as he sat in full assembly, he began again to argue "with him against the supremacy of Vishau, boasted "that he himself was lord of all the visible world, "and asked what Vishnu could pretend to more. "Prahlada replied, that Vishnu had no fixed abode, "but was present everywhere. Is he, said his father, "in that pillar? Yes, returned Prahlada. Then let "him come forth, said Hiranyakasipu; and, rising "from his seat, struck the pillar with his foot; upon "which Vishnu, in the Narasimha Avatara, that is "to say, with a body like a man, but an head like a "lion, came out of the pillar, and tore Hiranyakasipu "in pieces. Vishnu then fixed Prablada on his "father's throne; and his reign was a mild and vir-"tuous one, and as such was a contrast to that of "his father. He left a son named Namuchi," who "inherited his power and his virtues, and was the "father of Bali, the founder of the once magni-"ficent city of Mahabalipura, the situation of which "is said to be described in the following verse, taken "from the Mahabharata:—

गङ्गायाः दज्जिले भागे यीजनानां शतद्वयं। पञ्चयोजनमाचेल पूर्वाब्वेयैव पर्यिमे॥

The sense of which is literally this:-

"South of the Ganges two hundred yojanas,

"Five yojanast westward from the eastern sea."

Such is the Brahman account of the origin of this place. The sequel of its history, according to them, is as follows:—

"The son of Bali was Bânâsura, who is repre"sented as a giant with a thousand hands. Aniruddha,
"the son't of Krishna, came to his court in disguise,
"and seduced his daughter; which produced a war,
"in the course of which Aniruddha was taken prisoner,
"and brought to Mahâbalipura; y upon which Krishna
"came in person from his capital Dvârakâ, and laid
"siege to the place. Siva guarded the gates, and
"fought for Bânâsura, who worshipped him with

[* An error: Virochana was the son of Prahlada, and father of Bali; Namuchi was the son of Viprachitei by Simbika, sinter of Hiranya-kasipa.—See the Vishnapurhua.]

† The yojana is a measure often mentioned in the Sanscrit books, and, according to some accounts, is equal to nine, according to others twelve English miles. But at that rate the distance here mentioned, between this place and the Ganges, is prodigiously exaggurated, and will carry us far south of Ceylon. This, however, is not surprising in an Hindu poem; but, from the second line it seems pretty clear that this city, at the time this verse was composed, must have stood at a great distance from the sea.

[Aniruddha was the grandson, not the son, of Krishaa.]

[§ Sonitapura, according to the Vishnupurana—cp. Wilson's trans., Book V. chap. 33.]

"his thousand hands; but Krishna found means to "overthrow Siva, and having taken the city, cut off "all Banasura's hands, except two, with which he "obliged him to do him homage. He continued in "subjection to Krishna till his death; after which a "long period ensued, in which no mention is any "where made of this place, till a prince arose, whose "name was Malecheren," who restored the kingdom "to great splendour, and enlarged and beautified "the capital. But in his time the calamity is said "to have happened by which the city was entirely "destroyed; and the cause and manner of it have "been wrapped up by the Brahmans in the following "fabulous narration. Malècheren, (say they,) in an "excursion which he made one day alone, and in dis-"guise, came to a garden in the environs of the city, "where was a fountain so inviting, that two celestial "nymphs had come down to bathe there. The Raja "became enamoured of one of them, who condes-"cended to allow of his attachment to her; and she "and her sister-nymph used thenceforward to have "frequent interviews with him in that garden. On "one of those occasions, they brought with them a "male inhabitant of the heavenly regions, to whom "they introduced the Raja; and between him and "Malecheren a strict friendship ensued; in conse-"quence of which he agreed, at the Raja's earnest "request, to carry him in disguise to see the court "of the divine Indra, a favour never before granted "to any mortal. The Raja returned from thence "with new ideas of splendour and magnificence, which "he immediately adopted in regulating his court, and "his retinue, and in beautifying his seat of govern-

[* The same as Mallesudu? cp. Taylor, infra.]

"ment. By this means Mahabalipura became soon "celebrated beyond all the cities of the earth; and "an account of its magnificence having been brought "to the gods assembled at the court of Indra, their "jealousy was so much excited at it, that they sent "orders to the God of the Sea to let loose his billows. "and overflow a place which impiously pretended to "vie in splendour with their celestial mansions. This "command he obeyed, and the city was at once over-"flowed by that furious element, nor has it ever "since been able to rear its head."

Such is the mode in which the Brahmans choose to account for the signal overthrow of a place devoted to their wretched superstitions.

It is not, however, improbable, that the rest of this history may contain, like the mythology of Greece and Rome, a great deal of real matter of fact though enveloped in dark and figurative representations. Through the disguise of these we may discern some imperfect records of great events, and of revolutions that have happened in remote times; and they perhaps merit our attention the more, as it is not likely that any records of ancient Hindu history exist but in this obscure and fantastic dress, Their poets seem to have been their only historians, as well as divines; and whatever they relate, is wrapped up in this burlesque garb, set off, by way of ornament, with circumstances hugely incredible and absurd, and all this without any date, and in no other order or method, than such as the poet's fancy suggested, and found most convenient. Nevertheless, by comparing names and grand events, recorded by them, with those interspersed in the histories of other nations, and by calling in the assistance of ancient

monuments, coins, and inscriptions, as occasion shall offer, some probable conjectures, at least, if not important discoveries, may, it is hoped, be made on these interesting subjects. It is much to be regretted, that a blind zeal, attended with a total want of curiosity, in the Muhammadan governors of this country, has been so hostile to the preservation of Hindu monuments and coins. But a spirit of inquiry among Europeans may yet perhaps be successful; and an instance, which relates to the place above described, though in itself a subject of regret, leaves room to hope that futurity may yet have in store some useful discoveries. The Kazi of Madras, who had often occasion to go to a place in the neighbourhood of Mahâbalipura, assured the writer of this account, that within his remembrance a rvot of those parts had found, in ploughing his ground. a pot of gold and silver coins, with characters on them which no one in those parts, Hindu or Muhammadan, was able to decipher. He added, however, that all search for them would now be vain. for they had doubtless been long ago devoted to the crucible, as, in their original form, no one there thought them of any value,

The inscription on the Pagoda mentioned above, is an object which, in this point of view, appears to merit great attention. That the conjecture, however, which places it among the languages of Siam, may not seem in itself chimerical, the following passages from some authors of repute are here inserted, to show that the idea of a communication having formerly subsisted between that country and the coast of Coromandel, is by no means without foundation; nay, that there is some affinity, even at this day,

between the Pali and some of the Hindu languages: and that the same mode of worship seems formerly to have prevailed in the Deccan, which is now used by the Siamese.

Monsieur de la Loubère, in his excellent account of Siam, speaks thus of the origin of the Pali language:—

"The Siamese, says he, do not mention any coun-"try where the Pali language, which is that of their "laws and their religion, is at present in use. They "suppose, indeed, on the report of some among them, "who have been on the Coast of Coromandel, that "it bears some resemblance to some of the dialects "of that country; but they at the same time allow, "that the character in which it is written is not known "but among themselves. The secular Missionaries "settled at Siam believe that this language is not "entirely a dead one; because they have seen in "their hospital a man from the neighbourhood of "Cape Comorin, who mixed several Pâli words in "his discourse, declaring that they were in use in his "country, and that he himself had never studied nor "knew any other than his mother-tongue. They at "the same time mention, as matter of certainty, that "the religion of the Siamese comes from those parts; "as they have read in a Pali book that Samana "Kodam, " the idol of the Siamese, was the son of a "king of Ceylon." † 1

^{[*} The Siamese form of Sramana Gantama, a name applied to Buddha, signifying 'Gautama the ascetic.']

^{(†} Buddha, according to tradition, was the son of Suddhodana, the king of Kapilavastu, a city and State on the borders of Nepal.)

^{‡&}quot; Les Siamois ne nomment aucun Pais, ou la langue Bali qui est "celle de leurs loix et de leur religion, soit aujourdhuy en usage. "Ils soupconnent à la vérité, sur le rapport de quelques-uns d'entre

The language of the man mentioned in this passage, who came from the neighbourhood of Cape Comorio, could be no other than the Tamil; but the words here alluded to may very possibly have been derivatives from the Sanserit, common to both that and the Pâli.

In another part of the same work, where the author treats of the history of Samana Kodam at large, on the authority of the Pâli books, he says:—

"The father of Samana Kodam, according to the "same Pâli book, was a king of Teve Lankâ, that

"is to say, of the famous Ceylon."

Here it is observable, that, while the country of Siam seems to be utterly unknown, both to the natives of Ceylon and Hindostan, Ceylon should nevertheless be so well known to the Siamese, and under the same appellation it bears in the Sanscrit. An epithet is also here prefixed to it which seems to be the same as that used by the Hindus in speaking of that island; for they also call it, in Sanscrit, Deva Lankâ, or the Sacred Lankâ. From several passages in the same work it also appears, that the Sanscrit word mahâ, which signifies "great" is constantly used

"Le peru de Sommonacodom otoit, selon ce mesme livre Bali, un Roy de Teve Lauca, c'est a dire un Roy de la célèbre Ceylan."

[&]quot;cux, qui ont été a la côte de Coromandel, que la langue Balic a quel"que resemblance avec quelqu'un des dialects de ce pais la: mais
"ils conviennent en même temps que les lettres de la langue Balic
"ne sent connues que chez cux. Les Missionaires séculiers à Siam
"croyent que cette langue n'est pas entièrement morte; parce qu'ils
"ont vu dans leur hòpital un homme des environs du Cap de Como"rin, qui metoit plusieurs mots Balis dans son langage, assurant
"qu'ils etcient en usage en son pais, et que luy n'avoit jamais etudié,
"et ne savoit que sa langue maternelle. Ils donnent d'ailleurs pour
"certain que la religion des Siamois vient de ces quartiers la parce
"qu'ils ent lu dans un livre Balic que Sommonaccdom que les Sia"mois adorent, etoit fils d'un Boy de l'isle de Ceylone."

in the Pali language in the same sense. And the names of the days of the week are most of them the same in Sanscrit and in Pali, as may be seen in the following comparison of them:—

Sanscrit. Pali. Sunday. Aditya-vara, Van Athit, Vant Tchân. Monday. Soma-vara, Tuesday. Mangala-vara, Van Angkaan, Wednesday. Budha-vára. Van Pout, Thursday. Van Prahout, Bribaspati-vara, Van Souc, Friday. Sukra-vára, Saturday. Sani-vara, Van Sãon,

The same author gives, in another place, an account of a pretended print of a foot on a rock, which is an object of worship to the Siamese, and is called Prabat, or the venerable foot. For pra, in Pali he says, signifies "venerable," which agrees with parapara and parameshtha in Sanscrit; and bat in the same tongue is a foot, as pada in Sanscrit. After which he goes on to say:—

"We know that in the island of Ceylon, there "is a pretended print of a human foot, which has "long been held in great veneration. It represents, "doubtless, the left foot; for the Siamese say that "Samana Kodam set his right foot on their Prabat "and his left foot at Lanka." "

From Knox's History of Ceylon it appears, that the impression here spoken of is upon the hillcalled,

^{[*} The names given are Siamese.]

[†] Here one Hindu word is substituted for another; for Chand in Hindustani, and Chandra in Sanscrit, signify the moon as well as Some.

^{‡ &}quot;On sait que dans l'isle de Ceylan, il y a un prétendu vestige de "pié humain, que depuis long temps y est en grande vénération. Il "représente sans donte le pié gauche; car les Siamois disent que "Sommonacodom posa le pié droit à leur probat, et le pié gauche à "Lancà."

^{[5} Cp. Spence Hardy's Manual of Budhism, p. 212.]

by the Singhalese, "Hamalell;" by Europeans, "Adam's Peak;" and that the natives believe it to be the footstep of their great idol Buddou, between the worship of whom, as described by Knox, and that of Samana Kodam, as related by M. de la Loubère, there is a striking resemblance in many particulars, which it may be proper here to enumerate.

1st. - Besides the footsteps above mentioned, there is a kind of tree (which, from description, appears to be the Pipal tree* so well known in India) which the Singhalese hold sacred to Buddou, and the Siamese to Samana Kodam; insomuch that the latter deem it meritorious to hang themselves upon it. The Singhalese call it Bogahah; t for gahah, in their language, signifies a tree; and bo seems to be an abbreviation of Bod or Buddou;† and the Siamese call it, in Pali, Pra si Mahâ Pout, which, according to La Loubère's interpretation, signifies the tree of the great Pout.§ This he supposes to mean Mercury; for he observes that Pout, or Poot, is the name of that planet in the Pali term for Wednesday; and in another place, he says, Pout is one of the names of Samana Kodam. It is certain that Wednesday is called the name of Bod, or Budd, in all the Hindu languages, among which the Tamil, having no b, begins the word with a p, which brings it very near the Pali mode of writing it. It is equally certain

^{[*} Figus religiosa, called by Buddhists the Bodhi tree, "the tree of wisdom," because under it Gamama became Buddha "the Enlightened."—Cp. Eigandet's life of Gandama, p. 85.]

^{[†} The 'bo-tree.']

^{[*}Fo, Bod, Buddou, Budd, Baoth, Pood, &c., are some of the numerous modes in which Gautama's appellative, Buddha, has been spolt.—See Manual of Budhism, p. 354-]

[§] In vulgar Siamese they call it Ton-po.

that the days of the week, in all these languages, are called after the planets in the same order as with us; and that Bod, Budd, or Pood, holds the place of Mercury. From all which it should appear that Pout, which, among the Siamese, is another name for Mercury, is itself a corruption of Buddou, who is the Samana Kodam of the Greeks. And it is singular that, according to M. de la Loubère, the mother of Samana Kodam is called, in Pâli, Mahamania,* or the great Mania, which resembles much the name of Maia, the mother of Mercury. At the same time that the Tamil termination an, which renders the word Poodan, creates a resemblance between this and the Woden of the Gothic nations. from which the same day of the week is denominated. and which, on that and other accounts, is allowed to be the Mercury of the Greeks. †

2ndly.—The temples of Samana Kodam are called Pihan; and round them are habitations for the priests, resembling a college; so those of Boddou are called Vihar, and the principal priests live in them as in a college. The word Vihar, ‡ or, as the natives of Bengal would write it, Bihar, is Sanscrit; and Ferishtah, in his History of Bengal, says, that this name was given by the Hindus to the Province of Behar, because it was formerly so full of Brahmans, as to be, as it were, one great seminary of learning, as the word imports.

[* Mahamaya, Mahamayadevi, Maya, or Mayadevi.]

[I Vibara.]

^{[† &}quot;Much erroneous speculation has originated in confounding Budha, the son of Soma, and regent of the planet Mercury, 'he who knows,' the intelligent, with Buddha, any deffied mortal, or 'he by whom the truth is known.'—Wilson's Vishnu Purana." Spence Hardy, Manual of Budhism, p. 354 n.]

3rdly.—The Siamese have two orders of priests, and so have the worshippers of Buddou. Both the one and the other are distinguished by a yellow habit, and by another circumstance, which must be mentioned in the words of the respective authors. Knox says of the Buddou Priests, "They have the "honour of carrying the Tallipot" with the broad "end over their heads foremost, which none but the "king does." And M. de la Loubère says of the Siamese priests, "To defend themselves from the "sun they have the Talapat, which is their little "umbrella, in the form of a screen."

The word here used is common to most of the Hindu languages, and signifies the leaf of the Palmyra tree. M. de la Loubère mentions it as a Siamese word, without seeming to know its origin or primary signification.

4thly.—The priests of Buddou, as well as those of Samana Kodam,‡ are bound to celibacy, as long as they continue in the profession; but both the one and the other are allowed to lay it down and marry.

5 thly.—They both eat flesh, but will not kill the animal.

6thly.—The priests of either nation are of no particular tribe, but are chosen out of the body of the people.

These circumstances plainly show that this is a system of religion different from that of the Vedas; and some of them are totally inconsistent with the

^{[*} Tâlapât. " palm-leaf."]

^{† &}quot; Pour se garentir du solcil ils ont le Talapat, qui est leur petit " parasol en forme d'écran."

[[] The same persons : Samana Kodam (Sramaan Gantama) was the Boddha, i.e. the "Enlightened." (Max Müller.) See note * at p. 17.]

principles and practice of the Brahmans. And, indeed, it is manifest, from Knox's whole account, that the religion of the Singhalese is quite distinct from that which prevails at this day among the Hindus, nor does it appear that there is such a race of men as that of the Brahmans among them. The only part in which there seems to be any agreement is in the worship of the Devatas, which has probably crept in among them from their Tamil neighbours; but that is carried on in a manner very different from the Brahmanical system, and appears to be held by the nation at large in very great contempt, if not abhorrence. Knox's account of it is this: "Their temples "(i. e. those of the Devatas) are, he says, called "Kovils," which is the Tamil word for Pagoda. He then goes on to say, "A man piously disposed, " builds a small house at his own charge, which is the "temple, and himself becomes priest thereof. This "house is seldom called God's House, but most "usually Yakko, * the Devil's." But of the prevailing religion he speaks in very different terms, and describes it as carried on with much parade and splendour and attended with marks of great antiquity. "The "pagedas, or temples of their gods, says he, are so "many that I cannot number them. Many of them "are of rare and exquisite work, built of hewn stone, "engraven with images and figures; but by whom, "and when, I could not attain to know, the inhabi-"tants themselves being ignorant therein. But sure "I am, they were built by far more ingenious artifi-"cers than the Chingelayst that now are on the land. " For the Portuguese, in their invasions, have defaced "some of them, which there is none found that hath

"skill enough to repair to this day." In another place, he says, "Here are some ancient writings, "engraven, upon rocks, which puzzle all that see "them. There are divers great rocks in divers parts "in Cande Uda," and in the northern parts. These "rocks are cut deep with great letters for the space "of some yards, so deep that they may last to the "world's end. Nobody can read them, or make any-"thing of them. I have asked Malabars and Gen-"toos, as well as Chingelays and Moors, but none of "them understood them. There is an ancient temple, "Goddiladenni in Yattanour, stands by a place where "there are of these letters." From all which the antiquity of the nation and their religion is sufficiently evident; and from other passages it is plain, that the worship of Buddon, in particular, has been from remote times a very eminent part of that religion; for the same author, speaking of the tree at Anurodgburro, t in the northern part of the island, which is sacred to Buddou, says, "The due perform-"ance of this worship they reckon not a little meri-"torious; insomuch that as they report, ninety "kings have reigned there successively, where, by "the ruins that still remain, it appears they spared "not for pains and labour, to build temples and high "monuments to the honour of this god, as if they "had been born to hew rocks and great stones, and "lay them up in heaps. These kings are now happy "spirits, having merited it by these labours." And again he says, "For this god, above all other, they "seem to have an high respect and devotion," &c.

And from other authorities it will appear, that this worship has formerly been by no means confined to

Ceylon, but has prevailed in several parts of India prior to that of the Brahmans; nay, that this has been the case even so late as the ninth and twelfth centuries of the Christian Æra.

In the well-known* Anciennes Relations, translated from the Arabic by that eminent orientalist Eusebius Renaudot, the Arabian traveller gives this account of the custom of dancing-women, which continues to this day in the Deccan, but is not known among the Hindus of Bengal, or Hindustan Proper.

"There are in India public women, called women "of the idel, and the origin of this custom is this: "when a woman has made a vow for the purpose of "having children, if she brings into the world a pretty "daughter, she carries it to Bod, (so they call the "idol which they adore,) and leaves it with him."+

This is a pretty just account of this custom, as it prevails at this day in the Decean; for children are. indeed, devoted to this profession by their parents. and when they grow up in it they are called, in Tamil, Devadasi, or female slaves of the idel. But it is evident they have changed their master since this Arabian account was written, for there is no idol of the name of Bod now worshipped there. And the circumstance of this custom being unknown in other parts of India, would lead one to suspect that the Brahmans, on introducing their system of religion

Anciennes Relations des Indes et de la Chine, de deux voyageurs Mohametans, qui y allèrent dans le neuvième siècle. Paris, 1718. 8vo. † " Il y a dans les Indes des femmes publiques, appellées femmes

[&]quot; del'idole : l'origine de cette constume est telle : Lorsqu'une femme a

[&]quot; fait un voeu pour avoir des culans, si elle met au monde une belle

[&]quot; fille, elle l'apporte au Bod, c'est ainsi qu'ils appellent l'idole qu'ils "adorent, aupres duquel elle la laisse, &c. Auc. Rel. p. 109.

[[]I The word is Sanserit, and common to the vernacular languages.]

into that country, had thought fit to retain this part of the former worship, as being equally agreeable to themselves and their new disciples.

The same Arabian travellers give us an account of a very powerful race of Hindu kings, according to them, indeed, the most powerful in India, who then reigned on the Malabar Coast with the title of Balhara.* Their dominion appears to have extended over Guzerat, and the greatest part, if not the whole, of the ancient kingdom of Vijayapûr. For the Arabian geographer quoted by M. Renaudot makes Nahelvarah the metropolis of these princes, which is, doubtless. Nahervalah, the ancient capital of Guzerat; though M. Renaudot seems not to have known that place; and the rest of the description sufficiently shows the great extent of their dominion southward. M. D'Anville speaks of this race of kings on the authority of the Arabian geographer Edrisi, who wrote in the twelfth century, according to whom it appears that their religion was, even so late as that period, not the Brahmanical, but that of which we are now speaking. M. D'Anville's words are these: "Edrisi acquaints "us with the religion which this prince professed in "saying, that his worship was addressed to Bodda, "who, according to St. Jerome and Clemens Alexan-"drinus, was the founder of the sect of the Gym-"nosophists, in like manner as the Brahmans were " used to attribute their institution to Brahma."t

^{[*} Cp. Sir H. M. Elliet's History of India, as told by its own Historians, pp. 85-89.]

^{† &}quot;L'Edrisi nous instruit sur la religion que professoit ce Prince, en "disant que son culte s'adressoit à Bodda, que selon St. Jurome and "St. Clement d'Alexandrie, avoit été l'instituteur des Gymnoso-phistes comme les Brachmanes rapportoient à Brahma leur institut." Ant. Geog. de L'Inde, p. 94.

The authority of Clemens Alexandrinus is also cited on the same subject by Relandus in his 11th Dissertation, where, treating of the language of Cevlon, he explains the word Vihara, above spoken of, in these terms :-

"Vihara signifies a temple of their principal god "Buddou, who, as Clemens Alexandrinus has long "ago observed, was worshipped as a god by the " Hindus "*

After the above quotations, the following extract from the voyage of that inquisitive and ingenious traveller M. Gentil, published in 1779, is given as a further and very remarkable illustration of this subject :--

"This system is also that of the Brahmans of our "time; it forms the basis of that religion, which "they have brought with them into the southern "parts of the Peninsula of Hindustan into Madura,

"Tanjore, and Mysore.

"There was then in those parts of India, and "principally on the Coast of Coromandel and " Ceylon, a sort of worship, the precepts of which we "are quite unacquainted with. The god, Baouth, " of whom at present they know no more in India " than the name, was the object of this worship; but " it is now totally abolished, except that there may "possibly yet be found some families of Indians " who have remained faithful to Baouth and do not " acknowledge the religion of the Brahmans, and who " are on that account separated from, and despised " by the other castes.

^{*&}quot; Vehar, templum dei primarii Buddoe Boorra quem Indos ut "Deam venerari jam olim notavit Clemens Alexandrings. Strom. lib. 4 1. p. 223. Rel. Diss. pars tertis, p. 85.

"I have not, indeed, heard that there are any such "families in the neighbourhood of Pondicherry; "but there is a circumstance well worthy of remark, "which none of the travellers that have treated of "the Coast of Coromandel and Pondicherry seem to "have noticed. It is this, that at a short league's "distance to the south of this town, in the plain of "Virapatnam, and pretty near the river, we find a "statue of granite very hard and beautiful. This "statue, which is from three feet to three and a half "in height, is sunk in the sand to the waist, and "weighs doubtless many thousand weight; it is, as "it were, abandoned in the midst of this extensive "plain. I cannot give a better idea of it, than by "saying, that it exactly agrees with, and resembles "the Samana Kodam of the Siamese; its head is of "the same form, it has the same features, its arms "are in the same attitude, and its ears are exactly "similar. The form of this divinity, which has "certainly been made in the country, and which "in no respect resembles the present idols of the "Gentoos, struck me as I passed this plain. I made "various inquiries concerning this singular figure, "and the Tamilians, one and all, assured me that "this was the god Baouth, who was now no longer "regarded, for that his worship and his festivals had "been abolished ever since the Brahmans had made "themselves masters of the people's faith."*

[&]quot;Co système est aussi celui des Brames de nos jours; il fait la "base de la religion qu'ils ont apportée dans le sud de la presqu' isle " de l'Indostan, le Madure, le Tanjaeur, et le Maisseur.

[&]quot;Il y avoit alors dans ces parties de l'Inde, & principalement à la "Côte de Coromandel & à Ceylan, un culte dent on ignore absolument "les dogmes : le Dien Baouth, dont on ne connoît sujourd'hui, dans "l'Inde, que le nom, ctoit l'objet de ce culte; mais il est tout-a-fait

M. Gentil then goes on to say a good deal more upon this subject, in the course of which he supposes that this deity is the Fo of the Chinese, whose worship by their own accounts, was brought from India. And, indeed, the abridgement of the name Pont, mentioned in a note of this paper, which the yulgar Siamese reduce to the single syllable Po, seems to countenance this opinion. But as this is foreign to our present purpose, and the above passages, it is hoped, are sufficient to establish what was proposed, it seems high time to take leave of this subject, with an apology for that prolixity which is inseparable from this kind of discussion.

17th June, 1784.

"aboli, si ce n'est qu'il se tronve encore quelques familles d'Indiens "séparées & méprisées des antres castes, qui sont restées fidèles à "Baouth, & qui ne reconnoissent point la religion des Brames.

"Je n'ai pas entenda dire qu'il y ait de ces familles aux environs de "Pondichery; cependant, une chose tres digne de remarque, & A "laquelle aucun des voyageurs qui parlent de la Côte de Coromandel "& do Pondichery, n'ont fait attention, est que l'on trouve à une "potito lieue au sud de cette Ville, dans la plaine de Virapatnam, "assea près de la rivière, une statue de Granit très dur & très bean : " cette statue, d'environ trois pieds a trois pieds & demi de hauteur, "est enfoncée dans le sable jusqu'à la ceinture, & pese sans doute "plusieurs milliors; elle est comme abandonnée au milieu de cette "vaste plaine: je ne peux mieux en donuer une idée, qu'en disant "qu'elle est exactement conforme & ressemblante a Sommonacodom "des Siamois; c'est la même forme de tête, ce sont les mêmes traits "dans le visage, c'est la même attitude dans les bras, & les oreilles " sont absolument semblables. La forme de cette divinité, qui cer-"tainement a été faite dans le pays, & qui ne ressemble en rien aux "divinités actuelles des Gentils, m'avoit frappé lorsque je passai dans "cette plaine; je fis diverses informations sur cette figure singulière. "les Tamoults m'assurèrent tons que c'etoit Baouth qu' on ne regar-" doit plus ; que son culte & ses fêtes etoient cessées depuis que les "Brames s'etoient rendus les maîtres de la croyance du peuple."

 Some account of the Sculptures at Mahabalipuram; usually called the Seven Pagodas. By J. Goldingham, Esq.

[From the Asiatic Researches, Vol. V. 1798.]

THESE curious remains of antiquity, situate near the sea, are about thirty-eight English miles southerly from Madras. A distant view presents merely a rock, which, on a near approach, is found deserving of particular examination. The attention, passing over the smaller objects, is first arrested by a Hindu pagoda, covered with sculpture, and hewn from a single mass of rock; being about twenty-six feet in height, nearly as long, and about half as broad. Within is the lingam,* and a long inscription on the wall, in characters unknown.

Near this structure, the surface of the rock, about ninety feet in extent, and thirty in height, is covered with figures in bas-relief. A gigantic figure of the god Krishna is the most conspicuous, with Arjuna his favourite, in the Hindu attitude of prayer; but so void of flesh, as to present more the appearance of a skeleton than the representation of a living person. Below is a venerable figure, said to be

^{[*} This temple now contains an image of Gaucea.—Cp. Babington, infra.]

the father of Arjuna; both figures proving the sculptor possessed no inconsiderable skill. Here are the representations of several animals, and of one which the Brahmans name simha, or lion; but by no means a likeness of that animal, wanting the peculiar characteristic, the mane. Something intended to represent this is, indeed, visible, which has more the effect of spots. It appears evident, the sculptor was by no means so well acquainted with the figure of the lion as with that of the elephant and monkey, both being well represented in this group. This scene, I understand, is taken from the Mahâbhârata, and exhibits the principal persons whose actions are celebrated in that work

Opposite, and surrounded by a wall of stone, are pagodas of brick, said to be of great antiquity. Adjoining is an excavation in the rock, the massy roof seemingly supported by columns, not unlike those in the celebrated cavern in the Island of Elephanta, but have been left unfinished. This was probably intended as a place of worship. A few paces onward is another, and a more spacious, excavation, now used, and I suppose originally intended, as a shelter for travellers. A scene of sculpture fronts the entrance, said to represent Krishna attending the herds of Ananda. One of the group represents a man diverting an infant, by playing on a flute, and holding the instrument as we do. † A gigantic figure of the god, with the gopis, and several good representations of nature, are observed. The columns

^{[*} A Brahman on the spot states that this figure represents Drona-charyya, the preceptor of the Kauravas and Pandavas.]

^{[†} Nanda ?]

supporting the roof are of different orders: the base of one is the figure of a Sphynx. On the pavement is an inscription, (see Inscript.) Near is the almost deserted village, which still retains the ancient name Mahabalipuram. The few remaining Brahmans visit the traveller, and conduct him over the rock.

In the way up the rock a prodigious circular stone is passed under, so placed by nature on a smooth and sloping surface, that you are in dread of its crushing you before you clear it. The diameter of this stone is twenty-seven feet. The top of the rock is strewed with fragments of bricks, the remains, as you are informed, of a palace standing on this site. A rectangular polished slab, about ten feet in length, with the figure of a simha couchant, at the south end, is shown you as the couch of the Dharmaraia. A short way further, the bath used by the females of the palace is pointed out. A tale I suspect fabricated by the Brahmans to amuse the traveller. That some of their own caste had chosen this spot, retired among rocks, and difficult of access, to reside in, and that the bath, as it is called, which is only a rough stone hollowed, was their reservoir for water. would have an air of probability. The couch seems to have been cut from a stone accidentally placed in its present situation, and never to have made a part of the internal furniture of a building. The simha, if intended as a lion, is equally imperfect with the figures of the same animal before mentioned.

Descending over immense beds of stone, you arrive at a spacious excavation; a temple dedicated to Siva, who is represented, in the middle compartment, of a large stature and with four arms; the left foot rests on a bull couchant; a small figure of

Brahma on the right hand; another of Vishnu on the left; where also the figure of his goddess Parvati is observed. At one end of the temple is a gigantic figure of Vishnu, sleeping on an enormous cobra-da-capella with several heads, and so disposed as to form a canopy over the head of the god.* At the opposite end is the goddess Siva with eight arms, mounted on a simha. Opposed to her is a gigantic figure with a buffalo's head and human body. Between these is a human figure, suspended with the head downwards. The goddess is represented with several warlike weapons, and some armed dwarf attendants; while the monster is armed with a club In the character of Durga, or protector of the virtuous, the goddess is rescuing from the Yamarajat (the figure with the buffalo's head) the suspended figure fallen improperly into his hands. The figure and action of the goddess are executed in a masterly and spirited style. Over this temple, at a considerable elevation, is a smaller, wrought from a single mass of stone. Here is seen a slab, similar to the Dharmaraja's couch. Adjoining is a temple, in the rough, and a large mass of rock, the upper part roughly fashioned for a pagoda. If a conclusion may be drawn from these unfinished works, an uncommon and astonishing perseverance was exerted in finishing the structures here; and the more so, from the stone being a species of granite, and extremely hard.

The village contains but few houses, mostly inhabited by Brahmans, the number of whom has, how-

^{[*} Sesha, "the king of the serpent race as a large thousand-headed suake, at once the couch and canopy of Vishau, and the upholder of the world, which rests on one of his heads."—Wilson.]

^{[†} Should be Mahishasura.]

ever decreased of late, owing to a want of the means of subsisting. The remains of several stone edifices are seen here; and a large tank, lined with steps of stone. A canopy for the pagoda attracts the attention, as by no means wanting in magnificence or elegance.* It is supported by four columns, with base and capital, about twenty-seven feet in height; the shaft tapering regularly upwards is composed of a single stone, though not round, but sixteen-sided; measuring at bottom about five and a half feet.

East of the village, and washed by the sea, which, perhaps, would have entirely demolished it before now but for a defence of large stones in front, is a pagoda of stone, containing the lingam, and dedicated to Siva. Besides the usual figures within, one of a gigantic stature is observed stretched out on the ground, and represented as secured in that position. This the Brahmans tell you was designed for a Raja, who was thus secured by Vishau; probably alluding to a prince of the Vishau caste having conquered the country, and taken its prince. The surf here breaks far out over, as the Brahmans inform you, the ruins in the city, which was incredibly large and magnificent. Many of the masses of stone near the shore appear to have been wrought. A Brahman, about fifty years of age, a native of the place, whom I have had an opportunity of conversing with since my arrival at Madras, informed me his grandfather had frequently mentioned having seen the gilt tops of

^{[*}The Dolotsava Mandapain, 'porch of the swinging festival,' where the image of the god used annually to be brought out and swing before the people.]

^{[†} It is an image of Vishnu, in a recumbent position. The folds of his garment were apparently mistaken for fetters.—Cp. other notices, fafra.]

five pagodas in the surf, no longer visible. In the account of this place by Mr. William Chambers, in the first volume of the Asiatic Researches, we find mention of a brick pagoda, dedicated to Siva, and washed by the sea: this is no longer visible; but as the Brahmans have no recollection of such a structure, and as Mr. Chambers wrote from memory, I am inclined to think the pagoda of stone mentioned above to be the one he means. However, it appears from good authorities that the sea on this part of the coast is encroaching by very slow, but no less certain steps, and will perhaps in a lapso of ages entirely hide these magnificent rains.

About a mile to the southward are other structures of stone, of the same order as those north, but having been left unfinished, at first sight appear different : the southernmost of these is about forty feet in height, twenty-nine in breadth, and nearly the same in length, hewn from a single mass; the outside is covered with sculpture, (for an account of which see Inscriptions:) the next is also cut from one mass of stone, being in length about forty-nine feet, in breadth and height twenty-five, and is rent through the middle from the top to the bottom; a large fragment from one corner is observed on the ground. No account is preserved of the powerful cause which produced this destructive effect. Beside these, are three smaller structures of stone. Here is also the simha, or lion, very large, but, except in size, I can observe no difference from the figures of the same animal northerly. Near the simha is an elephant of stone about nine feet in height, and

large in proportion. Here, indeed, we observe the true figure and character of the animal.

The Brahman before mentioned informed me that their Puranas contained no account of any of the structures here described, except the stone pagodas near the sea and the pagodas of brick at the village, built by Dharmaraja and his brothers. He, however, gave me the following traditional account : That a northern prince (perhaps one of the conquerors) about one thousand years ago was desirous of having a great work executed, but the Hindu sculptors and masons refused to execute it on the terms he offered. Attempting force I suppose, they, in number about four thousand, fled with their effects from his country hither, where they resided four or five years, and in this interval executed these magnificent works. The prince at length discovering them, prevailed on them to return, which they did, leaving the works unfinished as they appear at present.

To those who know the nature of these people, this account will not appear improbable. At present we sometimes hear of all the individuals of a particular branch of trade deserting their houses, because the hand of power has treated them somewhat roughly; and we observe like circumstances continually in miniature. Why the Brahmans resident on the spot keep this account secret, I cannot determine; but am led to suppose they have an idea, the more they can envelope the place in mystery the more people will be tempted to visit and investigate, by which means they profit considerably.

The difference of style in the architecture of these structures, and those on the coast hereabouts, (with exceptions to the pagodas of brick at the village, and that of stone near the sea, both mentioned in the Puranas, and which are not different.) tends to prove that the artists were not of this country; and the resemblance of some of the figures and pillars to those in the Elephanta cave, seems to indicate they were from the northward." The fragments of bricks, at the top of the rock, may be the remains of habitations raised in this place of security by the fugitives in question. Some of the inscriptions, however, (all of which were taken by myself with much care,) may throw further light on this subject.

INSCRIPTIONS AT MAHABALIPURAM. On the lower Division of the Southern Structure and the Eastern Face.

गुठमगर्मः

This inscription is above a figure apparently female, but with only one breast, (as at the cave in Elephanta Island.); Four arms are observed; in one of the hands a battle-axe, a snake coiled up on the right side.

[" There is nothing here of which the prototype cannot be traced in the caves of the north. In plan and design they resemble the Hindu series at Ellora, though many of their details are only to be found at Ajunta and Salsette."-Fergusson, Jour. R. A. S. Vol. VIII, p. 88.]

[+ Cp. Bahington, infra.]

[Arddhanarisa, a form of Siva, half male, half female.]

图 88,50月1日于六月1

Above a male figure with four arms.

Northern Face.

原月沿台。

Above a male figure with four arms; a battleaxe in one of the hands.

Southern Front.

म्योग्रेमश्राध्य प्रम्भ गा।

Above a male figure, with four arms.

नुष्याः ह्या हिंद्या १ वर्ष

Above a male figure.

On the Middle Division, Eastern Face.

ग्रह्मा

Above a male.

म्याद्वी

Above a male, bearing a weapon of war on the left shoulder.

Northern Face.

क्षान्भैः सरमान्या द्वः 28

Above a male with four arms, leaning on a bull; the hair plaited, and rolled about the head; a string across the left shoulder, as the Brahmans' string of the present day.

राषद्वधः अवस्यविष्यः सार्धः प्रवाद्याः

Above two figures, male and female. The former has four arms, and the string as above; is leaning on the latter, who seems to stoop from the weight. The head of the male is covered with a high cap, while the hair of the female is in the same form as that of the female figures at Elephanta.

मिश्रिक्षिताः । भिष्रिष्ठितः ।

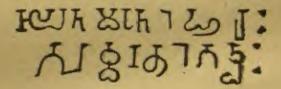
Above two figures, male and female. The former has four arms, and the string.

मुद्रभारः क्षायम्

Above a male figure, with four arms, and the Brahmanical string. Southern Face.

よせず ll 関3mi

Above a male figure, with four arms.



Above a male figure, with four arms, leaning on a female, seeming to stoop under the weight.

श्व १ व.

Above a male, with four arms. A sceptre appears in one hand. This inscription being very difficult to come at, is perhaps not quite correct.

१६८५

Above a male figure, with four arms.

West Front.

ारिग्या ।

Over a male. The string over the left shoulder, and a warlike weapon on the right.

Another figure on this face, but no inscription above it.

On the Upper Division.

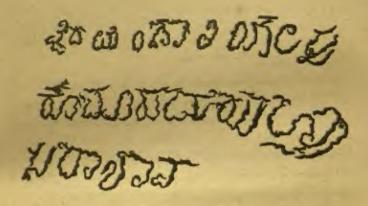
Each front of this division is ornamented with figures, different in some respects from those below: all, however, of the same family.

On the Eastern front is a male figure, (two arms only.) He has two strings or belts; one crossing the other over the shoulder.

Over him is the following inscription, the only one on this division.

in eller affrekter in ert

The characters of this inscription bear a strong resemblance to those of the inscription in the stone pagoda, near the village mentioned in the first part of the account of the place.



This inscription* is on the pavement of the choultry near the village, very roughly cut, and apparently by different artists from those who cut the former.

[* A scrawl in the modern Teluga character.-Cp. Babington, infra.]

III.—An account of the Sculptures and Inscriptions at Mahamalaipur; illustrated by Plates. By Ben-Jamin Guy Babington, M.B., F.R.S., Sec. R.A.S.

[From Transactions of the Royal Asiatic Society, Vol. II, 1830.]

Head July 12th, 1828

THE remains of ancient sculpture, called by Europeans the Seven Pagodas, on the Coromandel Coast, thirty-five miles south of Madras, have long attracted the attention of those who feel an interest in Hindu Archæology; and, so long ago as the year 1788, formed the subject of a paper in the first volume of the Asiatic Researches. The author, Mr. William Chambers, wrote from memory, after an interval of twelve years from the period at which he had visited the scene which he described. His account, unaccompanied as it was by drawings or facsimiles of the inscriptions, could therefore scarcely be expected to be sufficiently minute to answer any further purpose than that avowed by himself, of exciting public attention, and "giving rise to more accurate observations, and more complete discoveries on the same subject." In the fifth volume of the Asiatic Researches, published in 1798, there is a more descriptive account of these temples and excavations, written by Mr. Goldingham, a gentleman of wellknown talent, on whose observations, as they were recorded on the spot, we may with confidence rely.

Mrs. Graham is indeed a later writer on the subject: but her remarks are desultory, and her information imperfect, as might be expected from the opportunities presenting themselves to a casual and hasty visitor. In Bishop Heber's narrative, three pages are devoted to a notice of Mahabalipur. (Pages 216-218, vol. iii.) But the author merely follows the legends of the place, and evidently aims at nothing more than a record in his journal of his impressions on a cursory visit. The testimony, however, which this lamented prelate bears to the degree of skill displayed in these sculptures must, from his acknowledged taste, be looked upon as peculiarly valuable; and it is gratifying to one who has taken much interest in them to find, that he considered "some of the porticos, temples and bas-reliefs as very beautifully executed," and pronounced "the general merit of the work as superior to that of Elephanta."*

With these notices already before the public, it would be superfluous to occupy the attention of the Society with another detailed description of these monuments, and I shall therefore content myself with a reference to Mr. Goldingham's paper, as far as may be necessary to accomplish the objects which I have at present in view. These are, first, to convey a just notion of the merits of the principal sculptures, by means of drawings made on the spot by Mr. Andrew Hudleston and myself, several years since; and, secondly, to throw some light upon the inscriptions found among these temples.

To the legendary accounts of the Brahmans at

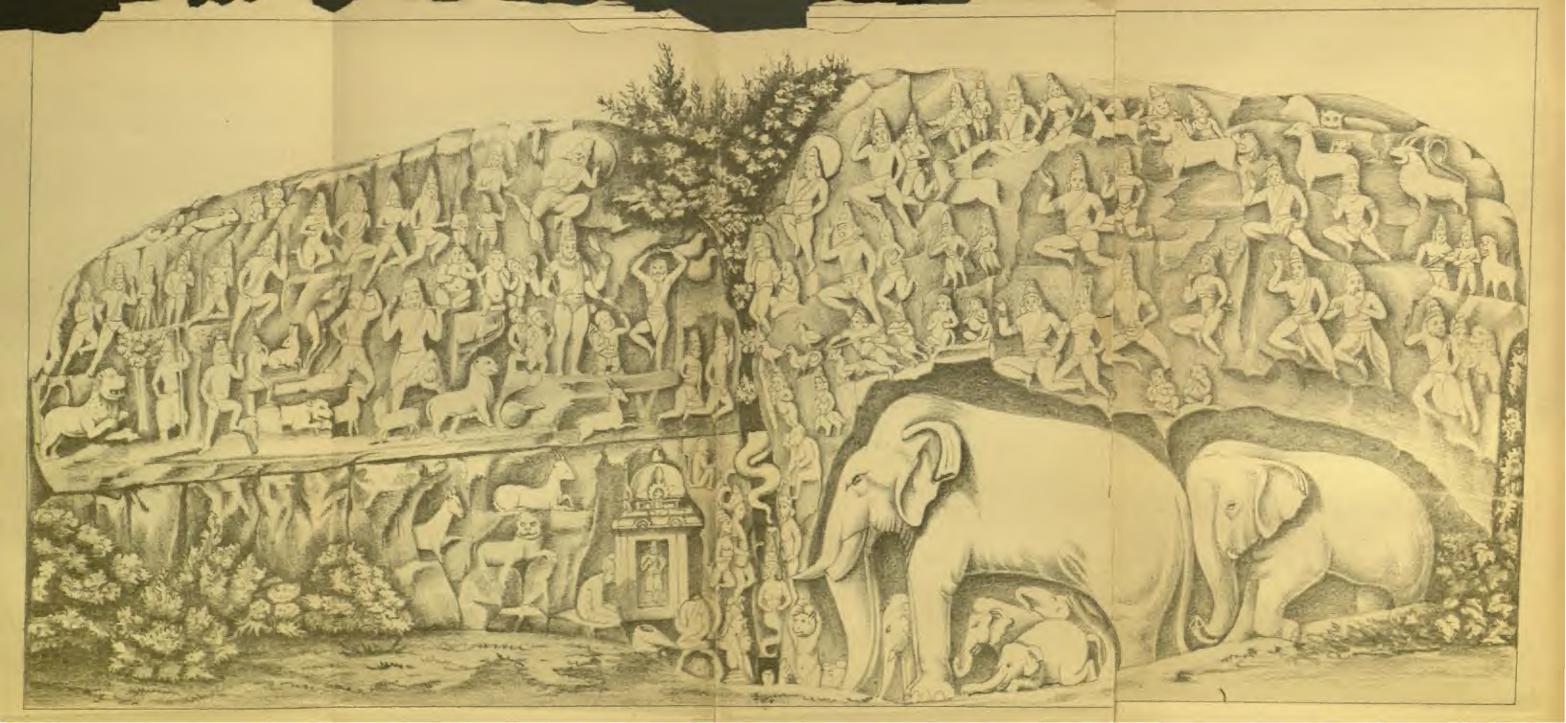
^{[*} Cp. Fergusson's "Rock-cut Temples of India," London, 1864. Introduction p. xiii.]

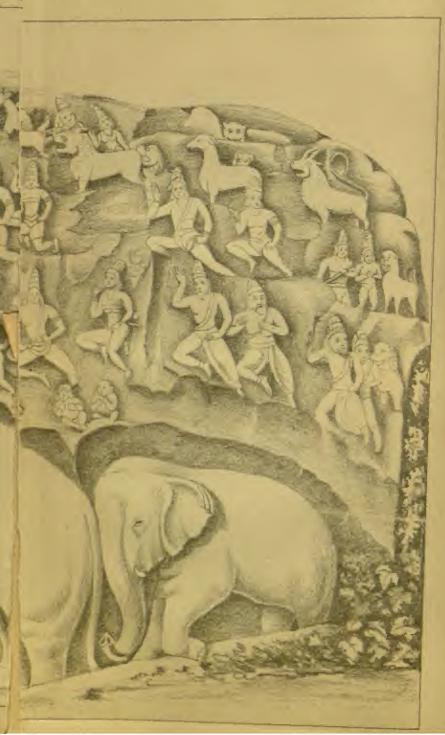
Mahamalaipur, which are given at such length by Mr. Chambers and Mrs. Graham, I attach little value, because I find that they have not even preserved the memory of the language and character of the inscriptions which here abound; and because this place, in being accounted the work of the five sons of Pandu, only shares a tradition common to all the antiquities of unexplained origin in the south of India. So far from believing in the tales of these Brahmans, who are obviously interested in connecting wonderful stories with the remains which they gain a livelihood by shewing to strangers, I even doubt whether Mahamalaipûr was ever, as asserted by them, the site of a great city, now partly covered by the sea; and still more, whether the gilded summit of one of the five pagodas, said to be so covered, was visible two generations ago. Several circumstances lead me to be sceptical on these points: first, the absence of all remains of buildings,* walls, mounds of rubbish, or broken pottery, such as I have invariably found surrounding the site of other ancient cities; secondly, the fruitless attempts made by the late Mr. Ellis and Colonel Mackenzie to ascertain the existence of sunken buildings by careful soundings made off the shore; thirdly, the silence of tradition on other parts of the Coromandel Coast regarding so vast an encroachment of the sea, t and consequent loss of land, as must necessarily have taken place to effect the submersion of lofty pagodas still remaining erect, and that too since the formation of the present system of

[•] The small ruined brick edifice on the top of the rock can hardly be considered an exception.

^{[†} Cp. Newbold's Summary of the Geology of Southern India. Journ. R. A. S. Vol. viii, p. 250.]







Hindu mythology, to which the existing sculptures obviously relate; fourthly, the circumstance that the authenticity of the legend must mainly depend on the name of the place as connected with the history of Mahabali; whereas it will be shewn, when considering the inscriptions, that Mahabalipur is not its ancient designation; lastly, the omission of all mention of Mahabali in the inscriptions, and of any reference to him in the sculptures,"

Although I thus reject the account of the Brahmans on the spot, I have nothing certain to offer in its room. If a conjecture however may be hazarded regarding the origin of this place, I should be inclined to believe that its sequestered situation and the picturesque position of the rocks and caves induced certain Brahmans to obtain royal grants for founding an Agraharat here, and that, in order to increase the sanctity of their temples, they from time to time employed stone-masons (several families of whom reside at Mahamalaipur, and appear to have worked the quarries of granite time immemorial) to ornament the rocks with the excavations and sculptures which we now find.

Plate I. represents the sculptured rock, which has been described by Mr. Goldingham in his second paragraph, as occupying a surface about ninety feet in extent and thirty in height, and covered with figures in bas-relief. This subject has been represented in Mrs. Graham's Journal by an etching copied from an outline belonging to Colonel Mackenzie, the inaccuracy of which will be sufficiently apparent on

[[] The Asura Bali is probably represented by one of the figures in plate VI.]

^{[†} A village granted to Brahmans.]

comparing it with my drawing, which was executed with much care and labour by my companion.

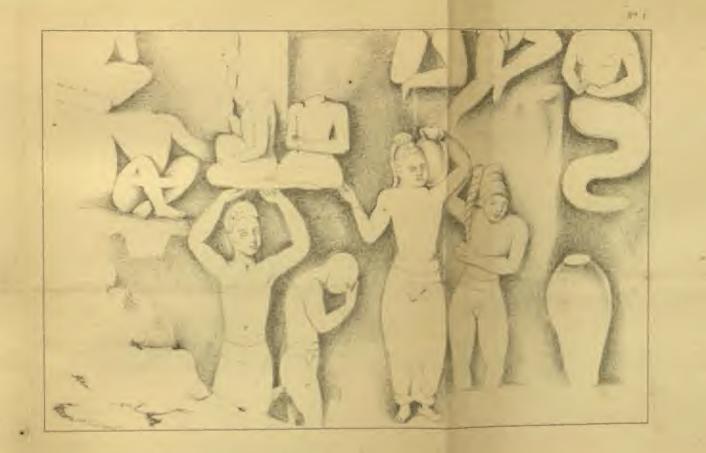
During our visit to the Seven Pagodas, we caused the earth to be removed from the lower part of this rock to its base, and thus exposed to full view some figures (see plate II., No. 1), of which the heads alone were before visible.

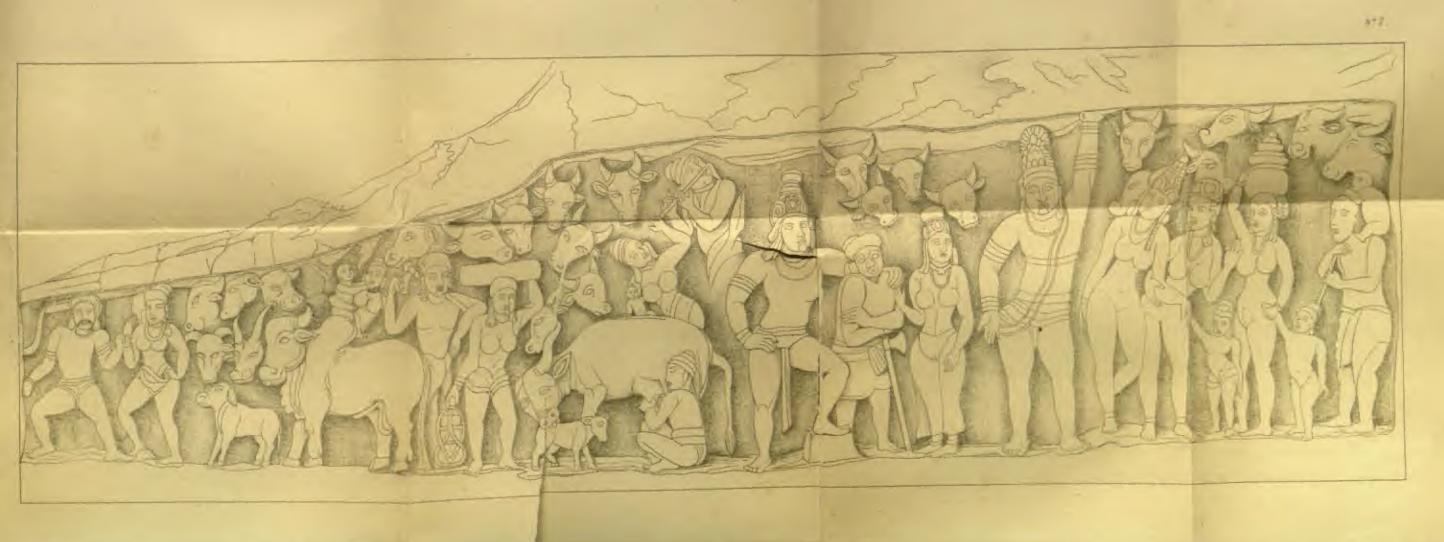
Not far from the rock last mentioned is the spacious chamber called the Krishna Mandapam, described by Mr. Goldingham in his third paragraph. Of the scene sculptured on the rock facing the entrance, Mr. Hudleston and myself made a joint drawing (see plate II., No. 2); and as this rock is going fast to decay, owing to a spring of water from above, which keeps its surface constantly wet, it is not improbable that in the course of a few years it will be entirely decomposed; it is the more desirable therefore that some record of its subject should be preserved. Several interesting particulars regarding the ancient Hindus may be gathered from this pastoral scene. The dress of the females resembles that now worn by the Neyris* and Tiyyattist of Malabar, who are uncovered above the waist. The men, it appears, wore turbans, and the women very large ear-rings, with bangles on their hands and feet. The peculiar practice of carrying the infant on the hip, which cannot fail to attract the notice of Europeans at the present day, was then in use; and even the vertical arrangement and method of tying together the three earthen vessels here represented, is recognized by all

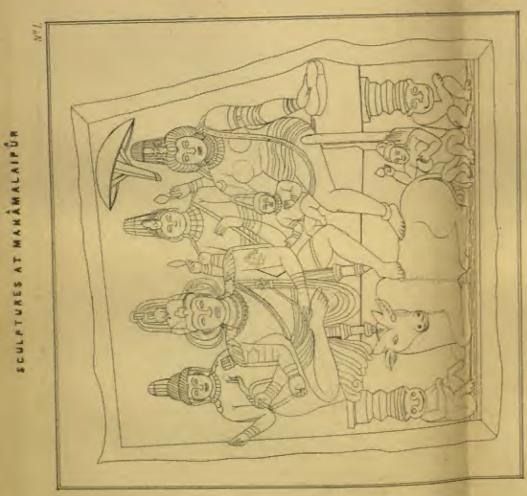
^{[*} Nåyar (Nair) women appear to be referred to, but the word is incorrect.]

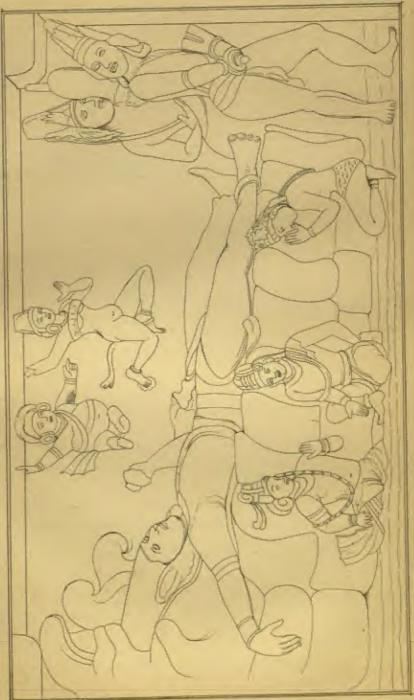
^{[†} Females of the Tiyyar (Tier) caste.]















Hindu visitors as being universally adopted by the modern Gopalas.* The execution of this work is coarse, and the design rude; and though particular parts have much merit, yet the limbs of the principal figures are clumsy and ill-proportioned, the attitudes forced, and the countenances without expression.

Greatly superior is the skill displayed by the artists employed in the excavation described by Mr. Goldingham in his fifth paragraph; but even here, under the same roof, there is much inequality in the execution of the different subjects. The central compartment (see plate III., No. 1), and that on the left on entrance (see plate III., No. 2) are tame performances, compared with the very spirited representation of Durga seated on her lion, and attacking Mahishasura, which occupies the right compartment. † (See plate IV.) I have no hesitation in pronouncing this to be the most animated piece of Hindu sculpture which I have ever seen; and I would venture to recommend that a cast of it should, if possible, be taken for this Society. In the meantime, a tolerably just notion may be formed of its merits from the excellent and accurate delineation of Mr. Hudleston.

The smaller temple, which Mr. Goldingham mentions as placed at a considerable elevation above that just alluded to, and wrought out of a single mass of rock, is so rich in sculpture and ornament, and occupies so picturesque and sequestered a spot, that it is surprising he should have passed it over with so slight a notice. This excavation is in form a parallelogram, open on one of the longer sides, where it is supported on two columns. It contains four large

compartments or panels of sculpture; namely, one at each end, and one on each side of the central recess opposite the entrance; besides two niches occupied by Dwarapalas.* The Varaha Avatara represented in plate V., is placed at the left end of the chamber. Plate VI., the subject of which seems to be some incarnation of Vishau, tills the compartment at the opposite end. On the right of the recess a female deity! appears, surmounted by an umbrella (see plate VII., No. 1); whilst on the left is a female figure \seated on a lotus throne, and attended by damsels who bear water-pots, to be discharged in turn over her head by the elephants seen in the background (see plate VIII.) The position of the Dwarapalas will be seen in plate VIII., No. 2. Of the columns which support the front of the excavation, as well as of the side pilasters, I have thought it worth while, on account of their beauty and singular order, to furnish drawings (plate VII., Nos. 2 and 3); while the general appearance of the cave-temple will be best understood by reference to plate IX.

There are several other pieces of sculpture contained in small temples among the rocks, not noticed either by Mr. Chambers or Mr. Goldingham; and of these, plate X., Nos. 1, 2, 3, are examples.

The Dolotsava Mandapam, || seen in the centre of the village, is remarkable for the lightness and elegance of its construction. It is of granite, and is

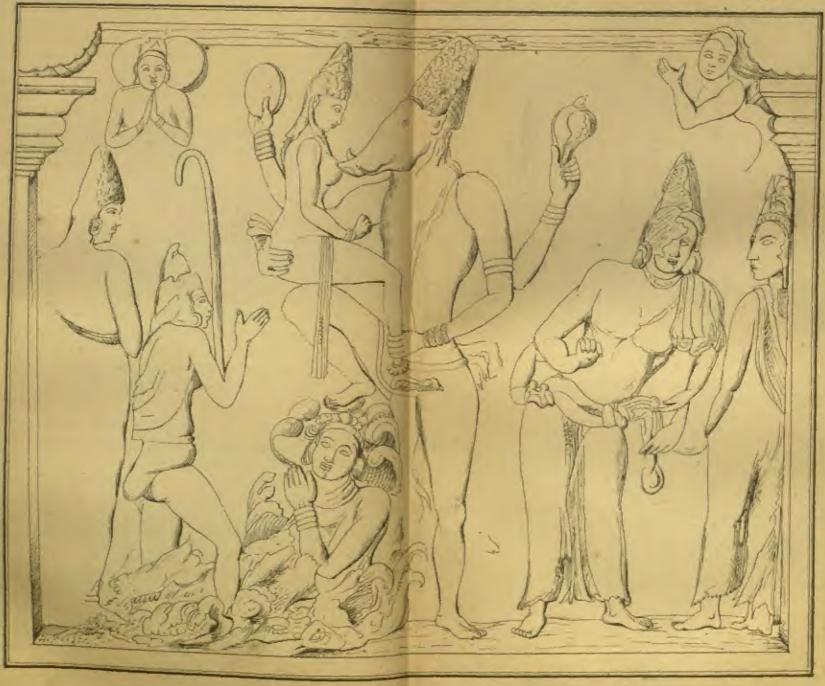
[[] Door-keepers.]

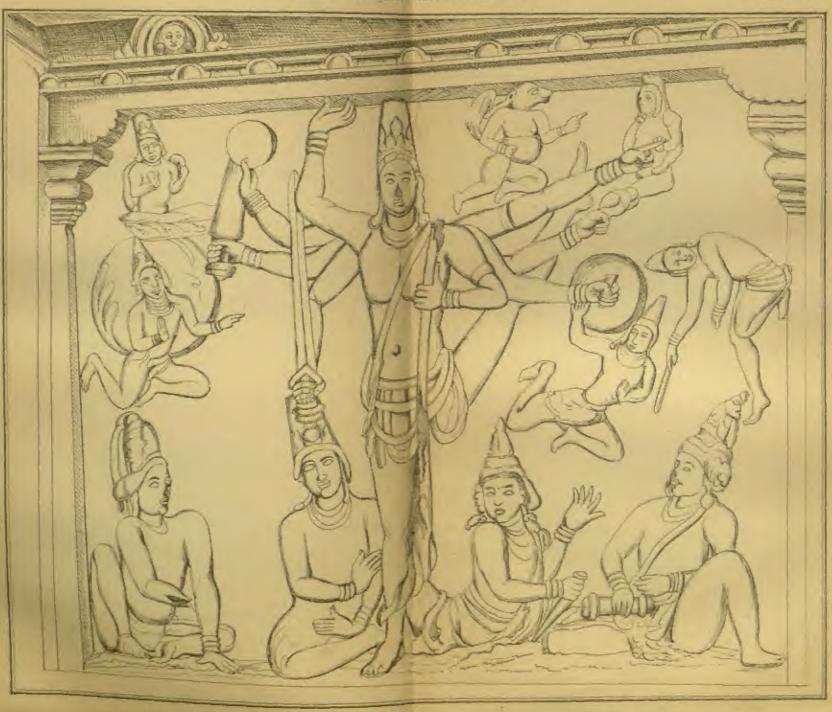
^{[†} The dwarf incornation, Vamana Avatara.]

[[] Bhadrakali, a form of Parvati.]

^{(§} Pårvuti, as Devi.—Cp. plates 30 and 33 in Moor's Hindu Pautheon.—But the Vaishnavas call the figure Gaja Lakshmi.)

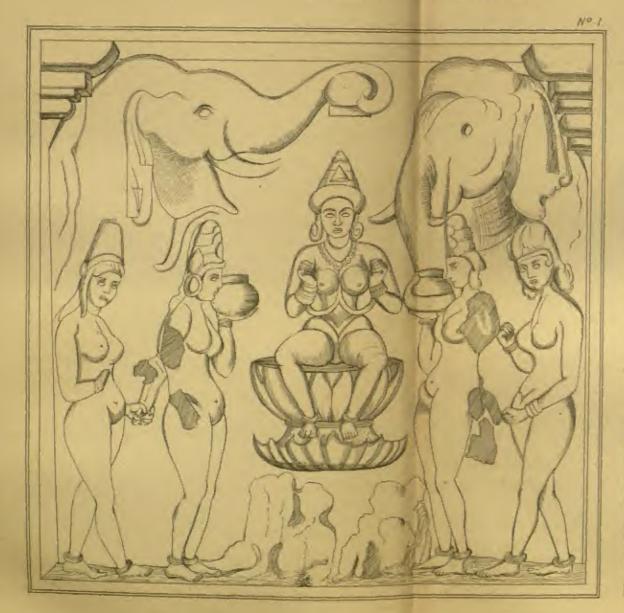
[[] The writer has emitted to mention that the ceiling is painted.]
[See note * p. 21, sepre.]







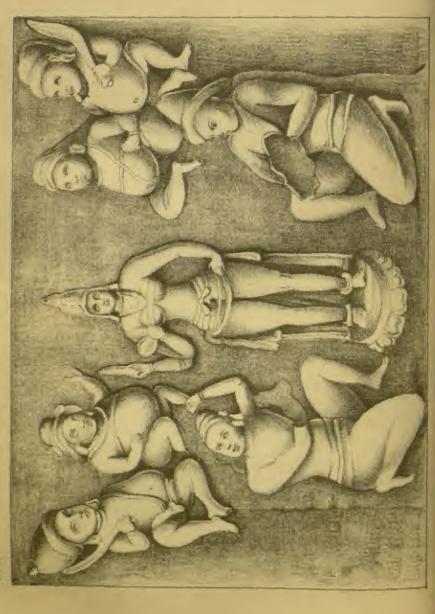


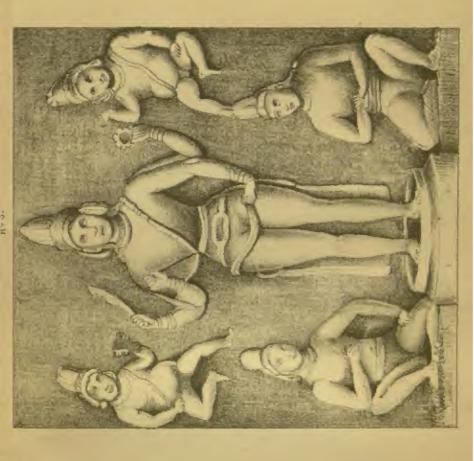


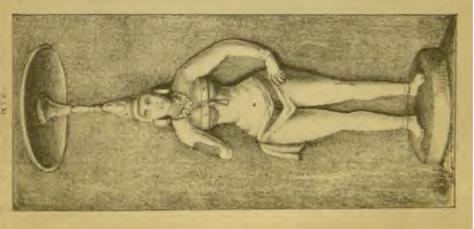






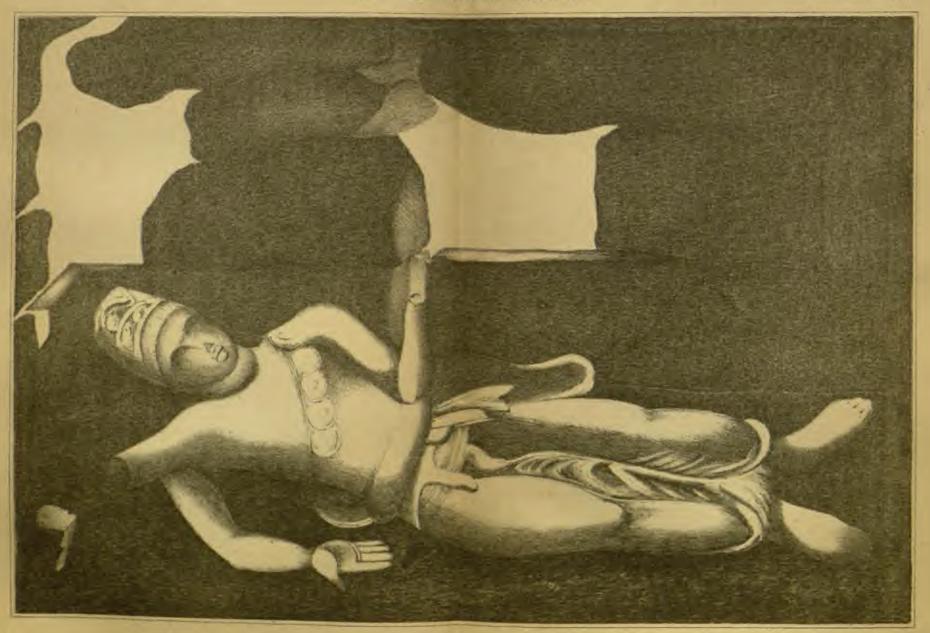


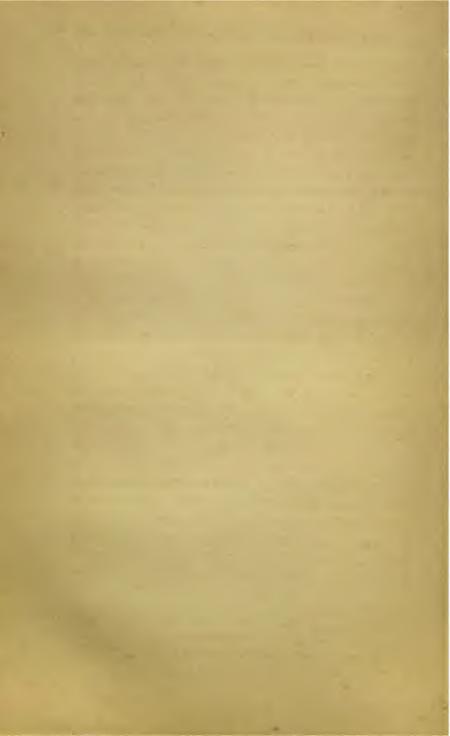












supported on four columns, which rise from a platform elevated by three steps. (See plate XI., No. 1.) The shafts of the columns with the base are hewn from a single stone, and, including the capital, are twenty-seven feet in height.

The stone pagoda on the sea-shore, which serves as a land-mark for shipping, and is erroneously stated by Mr. Chambers to be built of brick,* is delineated in plate XI., No. 2; and the gigantic figure lying stretched on the floor in one of its recesses, in plate XII. At the time when this drawing was made, the figure was enclosed in a small chamber; but on a subsequent visit I found that the walls had given way, thus leaving it exposed to the open air. As a record therefore of the state of this pagoda and figure, I regard these drawings as not without value in the collection now presented to the Society; for such is the dilapidated condition of this structure, that the period cannot be far distant when it will no longer exist. The effects of the salt-water spray add much to those of time in hastening its decay. †

Whether this pagoda was dedicated to Vishau or to Siva, I regard as doubtful: tradition favours the former supposition. At all events, the pillar which stands before it amid the spray of the sea is certainly not a lingam, as some suppose, but merely the stambha or post, which is found, I believe, fronting all Hindu temples of consideration.‡ That this pillar is now near the high-water mark is by no means a convincing

^{[*} P. 10, hepro.]

^{[†}The writer greatly under-estimated the strength of this building. There is no probability of its disappearance.]

^{[‡} See note † p. 11, supra.—The Brahmans say it is a lamp-post, Dipostambha.]

proof that the sea has encroached here, for I see no reason why such a spot should not have been originally selected for its erection. If it be a fact, as mentioned by Bishop Heber, that the sea is receding from most other parts of the Coromandel Coast, it is difficult to conceive why it should advance in this place; such a local encroachment could only be effected by a change in the position of the land, and as the primitive rocks here appear on the surface, this cannot be admitted as a probable occurrence, unless under some violent convulsion of nature. Had the coast been of an alluvial formation at this spot, high tides might have advanced upon it with greater facility.

The five monolithic temples, situated about a mile to the southward of the village, have justly attracted the attention of all who have visited Mahamalaipur.

They are called on the spot (VII: Rethas, or sacred vehicles: but it is obvious, that they were never meant as imitations of those enormous wooden structures, which are so conspicuous in certain Hindu processions. They were probably intended to serve the purpose of temples; but bear evident marks of having been left in an unfinished state; for though highly ornamented on the outside, they have not been excavated within, being merely solid masses of sculptured granite remaining in their original positions. For the general view of these Rathas, I would refer to Mrs. Graham's plate, which, together with Mr. Goldingham's description, will serve to

^{[* &}quot;The Brahmans found a group of granite boulders lying on the sea-shore, and have carved them into the form of temples, having all the appearance of structural edifices with the advantage of monolithic durability."—Fergusson, Rock-cut Temples of India. London, 1864. Intro., p. xviii.]

convey a notion of these curious remains of antiquity. Several of the basso relievo figures with which they are ornamented are represented in plate XV., and will be further noticed when I come to speak of the inscriptions which are placed over them.

OF THE INSCRIPTIONS.

Exclusively of a scrap of modern Telugu, very incorrectly designed and rudely sculptured on the floor of the Krishna Mandapam, and in consequence erroneously copied as ancient by Mr. Goldingham (see Asiatic Researches, vol. v. page 80),* I noticed three kinds of inscriptions at Mahamalaipur, two of which have hitherto remained undeciphered. It is also highly probable that three other kinds, which I shall have occasion to mention, are to be met with in this neighbourhood.

First. An ancient Tamil inscription is seen on a face of rock by the side of the inner entrance to the Varahasvami pagoda, which is still in use. This would be legible throughout, were it not that a wall, which projects from the rock, cuts off a considerable portion of each line; on this account I did not consider it worth while to take a copy. † From what remains visible, it is certain that the inscription records a grant to the Varahasvami pagoda of a quantity of land, the boundaries of which are very minutely defined, both as respects the property of others, and the eardinal points. The act of donation is attested by numerous witnesses, and the name of the donor is also mentioned. A perfect copy of this inscription might easily be made, if the wall which I have noticed were removed; and as the

date might possibly thus be ascertained, I would suggest that the Madras Literary Society be recommended to take measures for effecting this object. In order to facilitate the task of deciphering this and similar records, I have drawn out an alphabet (see plate XIII.) from a careful collation of several ancient Tamil inscriptions.*

As it seems probable, from a passage in another ancient inscription hereafter noticed, that Mahâ-malaipûr was a Siva-sthala, I am inclined to consider the Varâhasvâmî pagoda as quite distinct, and probably of a different era from the antiquities,

The changes which time has produced are in some letters very great; and where characters are so simple as those of the Tamil language, even slight alterations in form give rise to perplexity. I may adduce, as an example, the letter ka, the most ancient form of which was a Latin cross †. In the course of time a top was added to the left side, and the cross bar was curved thus ↑. The next alteration was in the addition of a perpendicular line falling from the left extremity of the top ↑. The top was then extended to the right ↑, and by prolonging the extremities of the curved line, the modern letter ⑤ has at length been formed, or in a still more complicated manner as in the Grantha thus ⑥. In its modern form ⑥ it might easily be confounded with the ⑤ which, though it now has a tail, was anciently written without one, thus ⑥. Other examples might be given, but they suggest themselves on an inspection of the alphabet itself.

I cannot touch on the subject of ancient Tamil characters without remarking, that their extreme simplicity seems one among many circumstances, which indicate that the language is of very high antiquity. The Sanscrit of the south of India is written in characters (the Grantha) derived from the Tamil, but they are much more complicated, and therefore probably posterior in point of antiquity. The peculiar structure of the Tamil language, wholly dissimilar from the Sanscrit, its deficiency in aspirated consonants, its





properly so called, which belong to this place. The difference of language in the inscription, and the circumstance that the pagoda is a built structure projecting from the face of the rock, and not an excavation, increase the probability of this conclusion. It is not unlikely, however, that there may exist in the sanctuary a subordinate sculpture representing the Varâha Avatâra like that of Krishna and the Gopâlas in the Krishna Mandapam, and of equally ancient date, and that a roof and walls may have been thrown out from this rock, and a temple thus formed.* The Brahmans on the spot did not permit me to enter the sanctuary to ascertain this point.

Throughout this Tamil inscription the place is called Mahamalaipur, which signifies the city of the great mountain, evidently with reference to the rocky eminence in the vicinity. This indeed cannot be called a great mountain on account of its size: but the word maha may refer to greatness of sanc-

tity, or renown, with equal propriety.

To designate the village Mahâbalipuram, the native name at the present day, is therefore an error, which has led to the assumption that this was the capital of that renowned giant Mahâ Bali, whose kingdom, if it ever actually existed, was on the

possession of letters and sounds not found in Sanscrit, its division into dialects, one of which contains but few words of Sanscrit derivation; and lastly, its locality at the southern extremity of India, would seem likewise to indicate an independent origin, and one of at least equal antiquity with the Sanscrit itself; but this is a subject foreign to that now under consideration, and deserving a more lengthened discussion than the limits of a note will allow.

[* This supposition is correct; a temple has been built round an ancient sculpture on the face of the rock, representing the Varaha Avatara.]

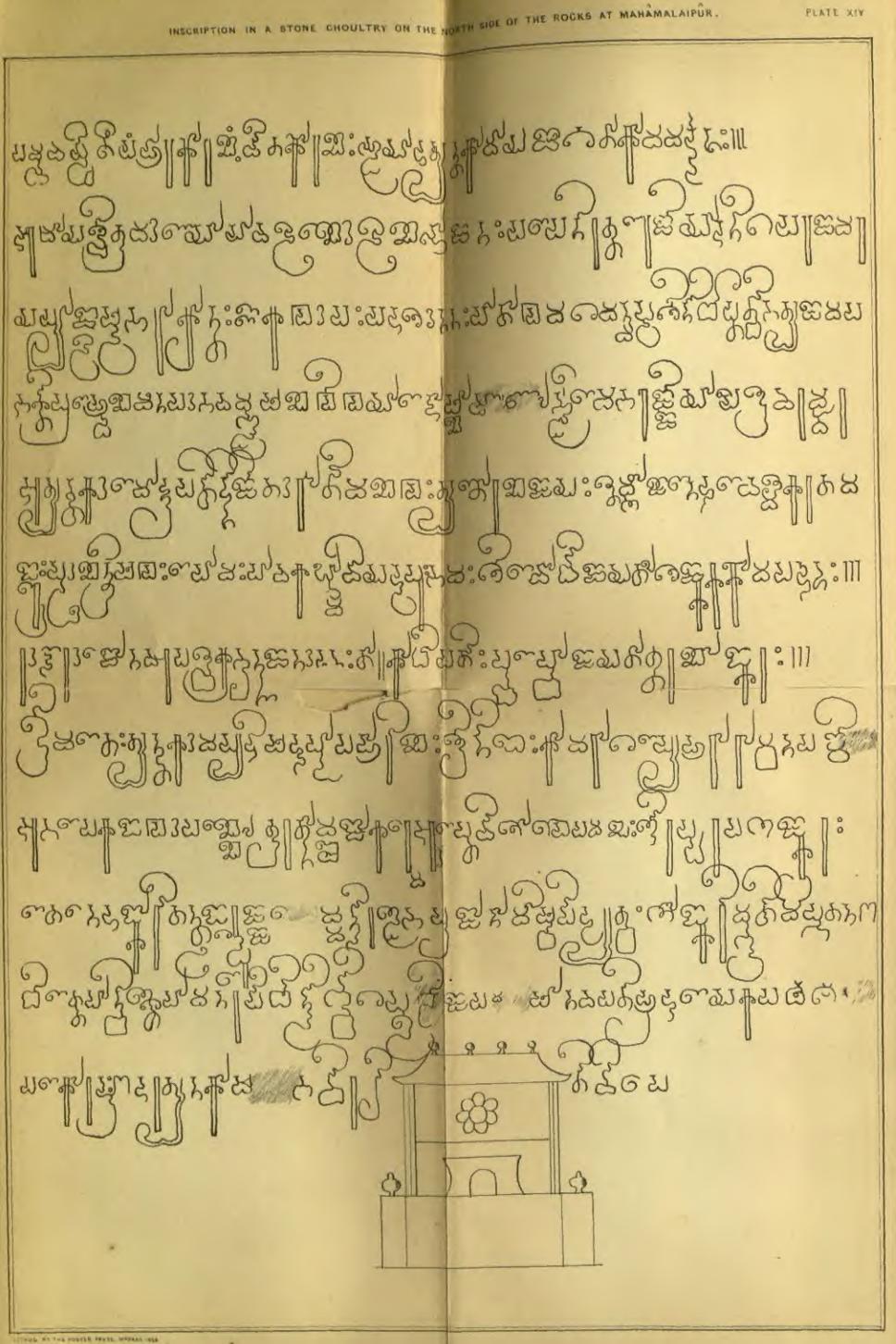
western coast of India, where he is still honoured by an annual festival.

A second kind of character found at Mahâmalaipur is in a small monolithic pagoda,* now dedicated to Ganesa,† and situated on the north side of the hill. It is contained in an inscription (see plate XIV.) of considerable length, but is so faintly cut, and on such rough granite, that the fac-simile which I have furnished, however imperfect, cost me several days' labour to trace.‡ One of the Jain Brahmans, in the employ of Colonel Mackenzie, had such a knowledge of ancient characters somewhat similar to

- Mrs. Graham gives an engraving of this small pagoda, which she says is called the Tir of Arjuna, and she explains the word Tir (properly Tir), to mean a place of religious retirement. The explanation is erroneous, as the word Ter signifies, in Tamil, a car or sacred vehicle, corresponding with the Sanscrit Rutha.
- † When Mr. Goldingham wrote his account, this pagoda contained a lingum (see his first paragraph [p. 30 supra]), so that it has passed from the Saivas into the possession of the Vaishnavas since that period.§ Brahman families of both sects reside on the spot.

(§ An old Vaishwava Brahman tells a different tale: he states that the Lingam was taken away, (with an image of Hanuman,) by Lord







this, that on visiting the spot with me, he succeeded in deciphering a great part of this inscription, the language of which is Sanscrit. The following is a translation of the ten slokas which were intelligible, while about two verses at the end were left undeciphered :-

1. May the cause of creation, existence, and destruction, which is itself without cause, the destroyer of Manmatha (desire), be pro-

pitious to the desires of the world.

May he who is united with Umâ, of many kinds of illusion, without quality, the destroyer of evil dispositions, of incorruptible wealth, the Lord of Kubera, be counted excellent.

May that deity (Siva) protect us all, who is 3. the seat of prosperity, and by whose means Kailâsa disappeared and descended to Påtâla, yielding by its weight, which he caused on account of its being with (supported by) the ten-faced (Ravana).

4. May he who bears Siva in his mind engrossed by devotion, and the earth on his shoulders, with as much ease as if it were an orna-

ment, long prevail.

By that king of satisfied wishes, with crowds of conquered enemies, who is known by the name of Jayarana Stambha, this building was made.

Hobart (?) and sent to England, Lady H. giving 20 pagedas to the villagers as a consideration! Lord Hobart was Governor of Madras from Sept. 1794 to February 1798. Mr. Goldingham's account was published in the latter year.]

 May that fear-inspiring, good-giving, desiredestroying Siva, to whom the earth, space, the moon, fire, the sun, &c., are a body, be victorious.

7. The good-faced among nations (the beauty of the world) sprung from a mother bringing forth heroes, remains without doubt in a place of lotuses, full of sacred waters, and is adorned with all sorts of precious stones.

8 and 9. Siva, the beautiful, sits in the broad lake Siras which teems with (lit. is a mine of) lotuses resembling variegated gems, and is full of water for sprinkling the fortunate and much-loved Kâmarâja, who puts down the pride of his enemies, who is the source (receptacle) of glory, and is earnest in worshipping Siva.

10. He (Kâmarâja) who dwells on the heads of kings, caused this temple of Siva, which resembles the temple on Kailâsa, to be erected for the happiness of the earth.*

I have lately received from Madras two ancient inscriptions purporting to be from the neighbour-hood of Mahamalaipûr, and two also have been kindly furnished me by Colonel De Havilland. Of these four, two appear to be identical, which reduces the number to three. Their precise localities I have not the means of knowing, with the exception of one, entitled by Colonel De Havilland, "Sanscrit inscription engraven on the north side of the verandah of a pagoda excavated out of the solid granite, two miles north of Mahabalipuram." All



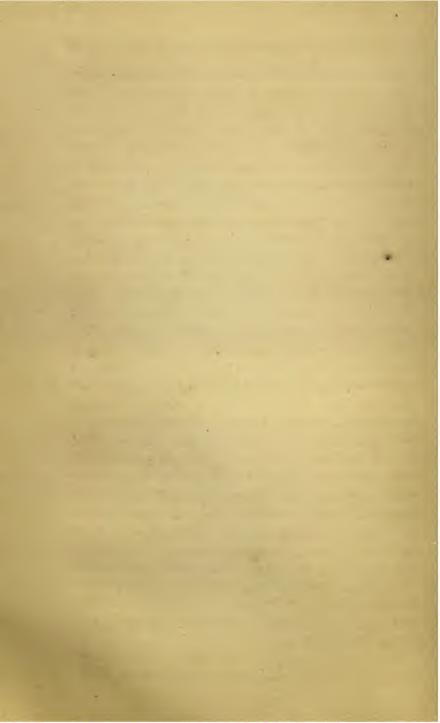
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THE SAME IN MUDERN GRANTHA AND DEVANAGART

ரூத தயகை முலை தலை திரைக்கு மன்ற முல்கா श्री मनोत्यन्तकामस्यद्भिषद्धीपरारिण:1 M. Bensanguna en Samunumens Ra: 11811 श्री विधेवकामरागस्यह्याराधनसंगिनः ११ अभिषेकजलाप्णे चित्ररताम्बानाकरे । 18 ஆவரு ஆக ஐபென்கோரிடியக் பக்கப்ப आक्ते निशाले सुमुखः शिरसं सिशंकरः ॥ ന്നുട്ടെ എഡ്ലായ്രെ സമറ്റു വരു സം ഇവട്ടി പരവം ഇവട്ടി 118-11 வைக்குகாரு நாம்முகையுக்காகம்களையுக் तेनेदंकारितंशं मोर्भवनं भूवये भुवः १ ออชอนอาริณ และ ครั้ง สามา - แนา कैलासमरिरिनभंभूगृतांम् शिनिष्ता ॥ அத்தி வேளா தேலா அவரு வண்டு இயா - 11 भक्तिप्रहेणमनसाभवं भूषणतीन्त्रया १ രമ്പാട് പൗലെന്ന് ചെങ്കുട്ടെന്നു പുഴ്നാ ഏവെ എവരം വഴവ दोश्लाचयोभुवंधते जी गासाश्रीभरस्विरम् ॥ அத் த மாவ வைக்கை கட்டும் ஆட்டுக்கும் கட்டுக்கும் கட்டுக்கு அவர்க்கும் அவர்க்கும் அவர்கள் அவர்கள் அவர்கள் அவர்கள் अतिरणचणुः पतिरवनिभुजा मतिरणचणे श्वरमिदम อง ราย คราย แกะ อากอง อง อง อง อาการ ชา ลาย อง ลาย हिमगिरितनयागु हगणसहितो नियनकृतराति 2 NOT 079:11(3) 11 (भवन, पर्, पति: 11



these inscriptions differ in character from each other, but agree precisely in matter; and it is remarkable that the slokas of which they are composed are, with the exception of the last, contained, though in different order, in the inscription copied by me from the wall of the Ganesa pagoda and of which a translation has just been furnished. To state this more in detail, my inscription, which, it is to be observed, is in a character differing again from any of the rest, consists of ten slokas deciphered, besides as much as would probably make two slokas more remaining undeciphered. The other inscriptions consist of five slokas only, with some undeciphered portions, with which I have not thought it worth while to encumber the plate; the first four being in the metre called anushtubh, the last in a variety of the metre called vaitáliva.

The first three slokas in my inscription are not found in the others; my fourth sloka is the same as theirs. The fifth, sixth, and seventh slokas of my inscription are wanting in the others. My eighth and ninth slokas are their first and second, and my tenth is their third. Their fifth sloka I have ascertained, after a very careful comparison, to be quite different from the remaining undeciphered portion of my inscription. Its translation is as follows: "Atiranachanda (he who in battle is very furious), Lord of Kings, built this place called Atiranachandesvara. May Siva, the beloved, accompanied by the daughter (Pârvati) of the snowy mountain, by Kartikeya, and their suite of deities,

be present in it for ever."

These inscriptions are peculiarly valuable, as giving us at once four different kinds of Sanscrit

writing, whereof two (plate XIV. and plate XV., No. 1.) are, in my opinion, ancient forms of the Grantha, or that character in which Sanscrit is invariably written in the south of India, and in which alone I was able to procure books for study at Madras. The other two will probably be considered as species of ancient Devanâgari. (See plate XV., Nos. 2 and 3.)

This variety of character, with identity of matter, leads me to think it probable that the inscription itself was a kind of general proclamation sculptured in different places, and modified, as in my inscription, to render it applicable to local circumstances. Whether it will throw light upon the history of Mahamalaipur, containing as it does the name of the sovereign who founded the temples to which it has been affixed, is a question which I must leave to be examined by those who have studied the ancient dynasties of the south of India.

A third kind of character at Mahâmalaipûr, or a sixth kind, if we reckon those received from Madras and from Colonel De Havilland, is to be found in the inscriptions over the basso-relievo figures which ornament the monolithic pagodas already mentioned as situated to the southward of the village, and of which several are represented in plate XVI. Neither the Jain Brahman employed by Colonel Mackenzie, nor any other native of India who had seen these inscriptions, was able to decipher them, or to offer any conjecture as to the language in which they were written; and even the learned Mr. Ellis, after repeated visits to this place, was equally unsuccessful in his endeavours. Mrs. Graham, indeed, states that Colonel Mackenzie had found a Brah-



FIGURES SCULPTURED ON ONE OF HE RATHAS _ MAHAMALAIPUR.

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man who read the character so as to pronounce the sounds, but did not understand the language they express. Whether any person did actually thus impose on that gentleman, or whether Mrs. Graham has confounded these inscriptions with the last, I cannot determine, but it is quite certain that, if any person had been able to decipher the character, he would, without any difficulty, have discovered the language to be Sanscrit. It was by assuming this to be the case, that I succeeded in deciphering these inscriptions.

I beg now to lay them before the Society, together with a transcript in Devanagari, and a translation.

(See plate XVII.)

It is to be regretted that these inscriptions, instead of containing general information respecting the origin or date of the sculptures, are merely epithets applicable to the figures over which they are placed. At the same time we should remember that their brevity and position, having led to the assumption that they were names of deities, thus rendered the task of deciphering them somewhat less difficult. Unimportant as they are in themselves, a knowledge of them may lead to the acquirement of useful or curious information to be drawn from other sources, and I trust that the Society will indulgently consider the utility of this research, not

[+ Arram is the round, modern Malayalam character.]

^{*} There is one instance, as will be seen on a reference to plate XVII., in which the characters are of the same kind as those in the inscription of the Gazesa pagoda, a proof that both were in use at the same period. It is probable therefore that one was the round, and the other the square form, analogous to the two varieties of Pâli and Ariyam.

so much with reference to the information actually obtained, as to its general subserviency to the purposes of history.

There are certainly no historical monuments in India more decidedly authentic than the copper and stone inscriptions found in such abundance in many parts of the country, and it is advancing one step to have determined that these, however different the characters in which they are sculptured from those in use at the present day, are all in the Sanscrit language, in which so little change has taken place in the lapse of ages, that, when once we have succeeded in the task of deciphering, all difficulty is at an end, and the record of a remote antiquity is placed intelligibly before us.

These inscriptions, and those at Kenerah in the island of Salsette, one of which, with the modern Sanscrit, and a translation, I laid before the Society on a late occasion, are perhaps the most ancient, at least the most dissimilar from characters at present in use, which I have met with; and I think myself therefore warranted in concluding that there are no inscriptions of Hindu origin to be found in India which may not, by attentive study, be deciphered, and by the assistance of learned natives, afterwards interpreted.

With a view to rendering the characters of these deciphered inscriptions generally applicable, I have added two tables (plate XVIII.): the one containing all the characters found in the inscription in the Ganesa pagoda; the other, those met with over the basso-relievo figures on the Rathas.



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CHARACTERS OF THE ANCIENT INSCRIPTIONS OVER THE BAS-RELIEF FIGURES ON THE RATHAS AT MAHAMALAINUR, WITH THE CORRESPONDING CHARACTERS IN ROMAN, DEVANACARI, AND CRANT, HA

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IV.—A Guide to the Sculptures, Excavations, and other remarkable objects at Mâmallaipûr, generally known to Europeans as "the Seven Pagodas," by the late Lieutenant John Braddock, of the Madras Establishment. To which are added some Archaological Notes, by the Reverend William Taylon, and a Supplementary account of the remains at Sâluvan Kuppam, by Walter Elliot, Esq., of the Madras Civil Service.—Communicated by the Reverend George William Mahon, a.m., Garrison Chaplain, Fort St. George.

[From the Madras Journal of Literature and Science, Vol. XIII. 1844.]

In the month of June 1840, I accompanied a small party of friends on a visit to the remarkable remains at Mâmallaipûr. As our excursion, from its necessary brevity, was likely to prove one of amusement rather than of antiquarian research, and the large quartos of the Asiatic Society are somewhat cumbrous, we borrowed from our friend Mr. Braddock a little pamphlet published by him some years before, which at once served as a guide to what was worth seeing, and explained to such of us as were but slightly acquainted with Hindu Mythology, the subjects and allusions of the various sculptures.

On our return I expressed to Mr. Braddock a desire that he should undertake a fuller account of the place, and suggested that it should combine the useful and entertaining properties of a Guide Book with the more important lucubrations of the scholar. As topics for the latter I named a more satisfactory account of the Inscriptions, and some information, if obtainable, as to the history of Mamallaipur and the origin of the excavations and sculptures. With his habitual modesty he seemed to doubt his competency to deal with the latter subjects, but promised to revise and dilate his former paper. I then suggested that he should solicit the assistance of his old and valued friend, the Rev. W. Taylor, in ascertaining something of the history of the place. This gentleman, so well known as an accomplished oriental linguist, having been recently engaged in the examination of the Mackenzie MSS., might, I thought, have discovered amongst them some information tending to throw light on so interesting a subject. Mr. Taylor, it will be seen, has responded with equal good feeling and ability to the request so made to him; and his notes, appended to Mr. Braddock's paper, must be considered as a most valuable addition to it

As Mr. Braddock proceeded with his work he forwarded the rough sheets for my perusal, with a request that I should suggest any alterations which my more recent visit to the place might enable me to do. The paper was scarcely completed, no time had been granted for revision, I had not even seen its concluding sheets, when the amiable and talented writer was hurried away by one of those rapid attacks which disease sometimes makes on European

constitutions in this climate: and I was called on, all but unexpectedly, to perform the last sad offices for one whom I had so recently seen usefully and actively employed. A marble tablet erected in the Church at Vepery by public subscription, serves to perpetuate the memory of this worthy man; and at the same time to evince the general sense of his Christian virtues, of his scientific acquirements, and of his constant readiness to employ them for the public good.

Some months after Mr. Braddock's death, I was requested by his family to revise and prepare for publication his papers on Mâmallaipûr; a task which I have undertaken not without great diffidence. Had my lamented friend survived, he would, I doubt not, have made many emendations in them, which cannot on many accounts be done by another hand.

It will be seen that neither Mr. Braddock nor Mr. Taylor has treated of the Inscriptions at Māmallaipūr, otherwise than incidentally. Those who wish for some account of them, may be referred to the valuable article by Dr. Babington in the 2nd Volume of the Transactions of the Royal Asiatic Society. He says that he noticed three kinds of inscriptions at "Māhāmalaipūr," two of which have remained undeciphered, and that it is highly probable that there are other kinds to be met with in the neighbourhood. The first he alludes to is an ancient Tamil inscription on a face of rock, by the side of the inner entrance to the Varāhasvāmi pagoda (No. 29 in the Map.)* He gives no copy of it, but states that "it records

a grant to the Varáhasvâmî pagoda of a quantity of land." The language of this inscription renders it doubtful whether it is of earlier or later date than some of the others, which are in Sanscrit. Dr. Babington says that throughout this Tamil inscription the place is called "Mahamalaipur," which he translates "city of the great mountain," adding that the word Mahâ may imply "greatness of sanctity or renown." This if correct might be adduced as proof of the more recent age of the inscription; for the hill is by no means remarkable, otherwise than for the "sanctity or renown" which the sculptures may have procured for it. It will be seen, however, that the Rev. W. Taylor speaks of two inscriptions, in which the place is called Mâmallaipûr, with two I's, and if this orthography is correct, which he seems to think it is, the translation of Dr. Babington is of course overthrown, since mallai does not mean "hill." The present name of the place in common use appears to be Māvalavaram, and not Mahābalipuram, as some have stated. The latter mistake can scarcely be regretted, however, by those who have perused the pleasing fiction which the poetical talent of Southey has embodied in his "Curse of Kehama."

The second kind of inscription mentioned by Dr. Babington appears in the temple dedicated to Ganesa, situated near the north end of the hill, and described in its order by Mr. Braddock. By the assistance of his Jain Brahman in deciphering the characters, Dr. Babington was enabled to translate this inscription; and as it appears that much of the substance of it is repeated in some other inscriptions which he

^{[*} Vide Sir Walter Elliot's translation of this inscription, infra.]

subsequently examined, it may prove interesting to copy his translation in this place. It consists of ten slokas deciphered, and there remains undeciphered about as much as would make two slokas more.

Translation by Dr. Babington and his Jain Brahman of the ten first slokas in the Sanscrit Inscription found in the Ganesa Pagoda at Māmallaipūr.

- "1. May the cause of creation, existence, and destruction, which is "itself without cause, the destroyer of Manmatha (desire) be propirious to the desires of the world.
- "2. May he who is united with Uma, of many kinds of illusion, "without quality, the destroyer of evil dispositions, of incorruptible "wealth, the Lord of Kubera, be counted excellent.
- "3. May that deity (Siva) protect us all, who is the seat of prosperity, and by whose means Knilåsa disappeared and descended to
 Pātāla, yielding by its weight, which he caused on account of its
 being with (supported by) the ten-faced (Rāvana).
- "4. May he who bears Sivn in his mind engrossed by devotion, "and the earth on his shoulders, with as much case as if it were an "ornament, long prevail.
- "5. By that king of satisfied wishes, with crowds of conquered "enemies, who is known by the name of Jayarana Stambha, this "building was made.
- "6. May that fear-inspiring, good-giving, desire-destroying Siva, "to whom the earth, space, moon, fire, the sun, &c., are a body, be "victorious."
- "7. The good-faced among nations (the beauty of the world) sprung from a mother bringing forth heroes, remains without doubt in a place of lotuses, full of sacred waters, and is adorned with all sorts of precious stones.
- "S and 9. Sive the beautiful, sits in the broad lake Siras, which "teems with (is a mine of) lotuses, resembling variegated genus, and "is full of water for sprinkling the fortunate and much-loved "Kāmarāja, who puts down the pride of his enemies, who is the "source (receptacle) of glory, and is carnest in worshipping Siva.
- "10. He (Kâmarâja,) who dwells on the heads of Kings, caused "this temple of Siva, which resembles the temple on Kailasa, to be "erceted for the happiness of the earth."

Three additional inscriptions were sent to Dr. Babington by some Madras friends; one by Colonel

De Havilland from the "north side of a verandah of "a pagoda (No. 30 in the Map)* excavated out of the "solid granite, two miles north of the place." Of these Dr. Babington says, "all these inscriptions "differ in character from each other, but agree pre-"cisely in matter; and it is remarkable that the "slokas of which they are composed, are, with the "exception of the last, contained, though in different "order, in the inscription copied by me from the wall "of the Ganesa pagoda. My inscription is in a "character differing again from any of the rest. "The other inscriptions consist of five slokas only, "with some undeciphered portions. The first "three slokas in my inscription are not found in the "others; my fourth sloka is the same as theirs. The "fifth, sixth, and seventh slokas of my inscription are "wanting in the others. My eighth and ninth slokas "are their first and second, and my tenth is their "third. Their fifth sloka I have ascertained after a "very careful comparison, to be quite different from "the undeciphered portion of my inscription. Its "translation is as follows :-

"Attranachanda (he who in battle is very furious) Lord of Kings "built this place, called Attranachandervara. May Sive the beloved, accompanied by the daughter (Phrvati) of the snowy mountain, by "Kartikeya, and their suite of deities, be present in it for ever."

The third kind of inscription is found over the figures on the monolithic temples to the south of the village. So completely have these characters become obsolete, that none of the learned natives consulted were able to decipher them. After considerable trouble, Dr. Babington himself succeeded in doing so.

It might reasonably have been expected that these

inscriptions would have thrown some light on the origin or probable age of the sculptures, excavations, and themselves. They afford no very precise information at all. The appellations given to the prince or princes who "caused the erections," are mere epithets, by which no individual can with certainty be identified, (vide Mr. Taylor's note d); and were it possible to do this, the chronology must still be in a very great degree theoretical. I perfectly agree in opinion with Mr. Taylor that there is little in the sculptures themselves, if we except the Rathas, the Varahasvami Pagoda, the Ganesa temple and the temple at Saluvan Kuppam, to justify the supposition of their very great antiquity. Most of them are in the most perfect preservation, and present a freshness of appearance which creates an involuntary idea of their almost recent execution. The subjects of the sculptures too are an evidence that they are not of very remote antiquity. They are representations of various personages and incidents in Hindu mythology, and are chiefly borrowed from the famous poem, the Mahabharata. This and the language of the inscriptions which is Sanscrit, or Tamil with Sanscrit derivatives, mark the presence of the Brahmanical faith. Now it appears from Mr. Taylor's researches, that previous to the seventh century of the Christian era, the whole of the district in which Māmallaipūr stands was occupied by the Kurumbas, a half-civilized people of the Jaina religion; and it was about that period or probably later that, under the auspices of Adondai, a prince whose capitals were Conjeveram and Tripati,* the Brahmans were intro-

^{[*} Prop. Känchipuram, Tiropati.]

duced into this part of the country. The extent of the works, and the labor and expense bestowed on them seem to indicate a long established Brahmanical influence; and it will be seen from Mr. Taylor's note (c) that an historical paper amongst the Mackenzie MSS. affords grounds for supposing that at least some of these excavations, &c., were executed so lately as the seventeenth century by a prince denominatedSimhamanayudu. The supplementary paper by Walter Elliot, Esq., relating to the remains at Saluvan Kuppam, serves to suggest a much earlier date than the latter for certain of these remarkable productions which he therein specifies.

Works of this nature have been executed in all parts of the world during the earlier stages of civilization. Rocky caves formed by nature offer a congenial shelter for the gloomy rites of a dark superstition, a ready defence from the attacks of enemies or the inclemency of the weather, and supplied appropriate receptacles for the remains of the dead. In the most ancient times the Holy Scriptures speak of caves as places of residence and refuge, as well as of sepulture. Many of these natural recesses were greatly enlarged and rendered more commodious or better adapted for the purposes of shelter and defence by human labor and art. This may still be traced in several countries of the East. Maundrell has described a cave near Sidon, whose sides contain two hundred smaller caverns. Sir R. K. Porter has given an interesting account of a cavern or labyrinth in the mountain of Kerefto, in Eastern Kurdistan. Similar excavations are found according to the same authority at Maraga in Media; in the mountains near the lake Sivan, and near the site of Artaxata,

the ancient capital of Armenia. The sepulchral caves of Egypt have been admirably illustrated by Belzoni. Sir Alexander Burnes has given an interesting account of the sculptures and caves at Bameean. Those at Elephanta and Ellora are well known in India: and such as are interested in these remarkable records of past times should not overlook the description and beautiful sketches of Petra by Laborde. Amongst the savages of North-Western Australia, Captain Gray has discovered sculptured rocks and painted caverns. In this way nature appears to have suggested to mankind the earlier efforts of art.

The Rathas, or monolithic temples to the south of the village, are probably the most ancient of the remains at Mamallaipur. Their inscriptions are in a character so completely obsolete, that the most learned natives, according to Dr. Babington, are unable to decipher them. This species of sculpture is remarkable, and much more rare than mere excavations. It was, however, practised by the ancient Egyptians, and Herodotus (Lib. ii. cap. 155) has given a short description of a monolithic temple of Latona, which stood at Buto, near the Sebennytic mouth of the Nile. He says it measured 40 cubits or 60 feet in height, breadth, and width: and its roof consisted of a separate stone, four cubits high. This temple. which must have been conveyed to its site, must have weighed on the lowest computation upwards of 5,000 tons. At the 175th chapter of the same book, he describes another monolithic temple at Sais, which had been brought thither by King Amasis from Elephantine, the island opposite Syene, immediately below the first cataract; a distance of twenty days' sail, or of 700 miles by land. The outside measurement of this monolith he states to be-length, 21 cubits; breadth, 14; and height, 8: the inside measurement was-length, 18 cubits and I pygon; breadth, 12 cubits; and the height, 5 cubits. Taking the cubit in round numbers at 1 foot 6 inches and the pygon at 1 foot 3 inches, the temple must have been externally 31 feet 6 inches long, 21 feet broad and 12 feet high : and internally 28 feet 3 inches long, 18 feet broad, and 7h feet high, This monolith then was inferior in point of mere size to the largest of those at Mâmallaipûr; the dimensions of which externally, according to Mr. Goldingham, are as follows: -length 49 feet, breadth 25 feet, and height 25 feet. But we must remember that while these are in loco natura, being cut in fact from large boulders or distinct masses of granite, the monolith of Amasis had to be conveyed to its site by manual labor; and Herodotus affirms that two thousand boatmen were occupied in its removal for a period of upwards of three years. After all indeed it was not placed precisely where the king had proposed; for which two reasons are assigned. First, that the architect, weary of the labor and time expended on the work, heaved a deep sigh as the workmen were dragging it forward, which Amasis interpreted as an unfavorable omen: and secondly, that one of the workmen, having unfortunately fallen under the moving mass, was crushed to death, and on this account it was allowed to remain where it then was. Mr. Burton, in his excerpta (plate 41) gives a representation of a similar monolith said to be of the same king, and found at Tel-et-mai. This measures externally 21 feet 9 inches high, 13 feet broad, and 11 feet 7 inches deep: and internally 19 feet 3 inches high, 8 feet broad, and 8 feet 3 inches deep.

The sculptured rocks at Mamallaipur, (on which is represented the penance of Arjuna,) are by no means without their parallel. This primitive application of the art of sculpture seems an obvious mode of perpetuating the memory of events, historical or mythological, and has been adopted from the earliest ages. On the rocks of the river Lycus, near Beirout in Syria, are still to be seen the figure in relief, and the name inscribed, of Remeses the great king of Egypt, who is supposed to have flourished about B. C. 1350, and was therefore contemporary with Ehud and Shamgar mentioned in the book of Judges : but early Egyptian chronology is so exceedingly uncertain, that the era of Remeses must always be conjectural. Not far from this is another sculpture of a Persian king, and an inscription in the arrowheaded character, which not having been yet deciphered affords likewise no conclusive evidence as to its age. Copies of these have been made by Bonomi. No Christian can have forgotten the exclamation of Job, "Oh that my words were now written! Oh "that they were printed in a book! That they were "graven with an iron pen and lead in the rock for "ever!" (Chap. xix., 23, 24.) And from some remains in the wady Mokatteb, and in other valleys near the mountains of Sinai, it would seem that the art of "engraving" on rocks is in those regions of great antiquity. Figures of men and animals accompany those inscriptions; the characters of the latter are for the most part unknown in the present day. These inscribed rocks extend in one place for about three hours march, and are mentioned by Burkhardt, Laborde, and other travellers.

At Be-Sitoon, near Kermansheh in Persia, is a

stream above whose fountain-head is a projecting rock containing the remains of an immense piece of sculpture. The great antiquity of this interesting relic is evidenced by the successive mutilations it has suffered, to afford room for subsequent inscriptions, as well as by the ordinary operations of time upon both it and them. By Mr. Macdonald Kinnier this bas-relief has been supposed identical with one spoken of by Diodorus Siculus, on the authority of Ctesias; who certainly had peculiar advantages for obtaining accurate information connected with Persian tradition and history. He says, "We are informed by Diodorus Siculus that Semiramis, in her march to Eebatana, encamped near a mountain called Bagistan, in Media. She cut out a piece of the lower part of the rock, and caused her image to be carved upon it, and a hundred of her guards that were lanceteers, standing round her; she wrote likewise in Assyrian letters on the rock, that Semiramis ascended from the plain to the top of the mountain, by laying the packs and fardles of the beasts that followed her one upon another." There are many points of resemblance between the mountain of Be-Sitoon and that of Bagistan described by Diodorus Siculus; and supposing Mr. Kinnier to be right in his conjectures, we have here the remnants, for they are unfortunately no more, of a basrelief executed at the lowest computation 800 years before the Christian era. Throughout ancient Media and Persia sculptured rocks, of various ages, repeatedly occur: a great many of these bas-reliefs, however, appear to belong to the Sassanian era: (from A. D. 226 to A. D. 632.)

These introductory notes have, I fear, already become too long and tedious; it only remains, there-

fore, that I acknowledge my obligations to Walter Elliot, Esq., of the Madras Civil Service, to whose friendly kindness I am indebted for the very valuable supplementary paper on the remains at Saluvan Kuppam, as well as for a map of Mâmallaipûr drawn in 1808 by Colonel Mackenzie. The latter I have reduced, and by numbering the several objects both in it and in Mr. Braddock's description, I have endeavoured to render the whole a more useful guide to those who may dedicate a few spare hours to a visit to this interesting spot. The sculptures are for the most part such as do mark no very advanced state of art. They possess none of that finished elegance and refined taste, and but little of that purer poetic spirit which characterize the productions of Europe. Still they are highly deserving attention as the best specimens of native skill to be met with, I believe, in Southern India; and will not be undervalued by those who are capable of comprehending the extent to which art, even in its earliest infancy, has contributed to the civilization of mankind.

G. W. M.

FORT ST. GEORGE.

Lieutenant Braddock's Guide to the Sculptures, Excavations, &c., at Mâmallaipûr.

I shall commence my account of these curious sculptures and ruins with a small dilapidated temple built within fifty yards of the northern termination of the hill. (No. 1.)* It is a rectangular building

[[] The Nos. in this paper refer to plates XX, and XXI.]

of plain hewn stone devoid of ornament: 24 feet long, 15 feet broad, and about 12 feet high. It has two apartments, the innermost of which contains a black stone lingam, neatly executed and in good preservation, notwithstanding that from the absence of roofing it is exposed to the weather. This temple is completely overshadowed with trees, which have taken root in the walls, and whose branches forcing their way through the joints of the stones have contributed much to its dilapidation and present ruinous appearance.

At a short distance to the eastward of this pagoda lies the Group of Monkeys (No. 2) spoken of in the Asiatic Researches, in an account of this place written in 1784. The group, now much buried in the sand, consists of a male, a female, and a young one. The male monkey with a laudable love of cleanliness is studying the head of its partner with the most friendly attention, and the young one is satisfying its hunger. At a little distance lies a mutilated figuret of Gamesa or Pillaiyar, the Hindu God of highways, &c., of whom I shall speak presently.

Looking towards the south, a loose mass of rock (No. 3) will be seen resting on a slope of the hill, apparently on so mere a point, that it seems as though a small force would dislodge it and roll it headlong on the plain. Its circumference is 68 feet, and its height about 25.‡ From the eastward it has a circular appearance; from other points of view its figure is irregular.

To Cp. Chambers p 1, supra 1

^{[†} Not found there now (1868).]

Mr. Goldingham gives its diameter as 27 feet.

On the western face of the northern termination of the hill, not far south of the pagoda just described, may be found, after a little search, a circular cistern cut out of a solid stone.* It is 8 feet 6 inches in diameter, and 4 feet deep, but cracked.

Near this cistern the face of the rock is carved and ornamented to the extent of 28 feet in length by 14 feet in height. There are three large excavated niches (No. 4) with a flight of four steps leading into each. Figures are sculptured on each side the entrances. The centre or principal niche contains a figure of Mahâdeva and four other figures cut on the back wall. The other two niches contain a figure of Vishau and four others. This rock faces the northwest, and to the right or south of it is an imperfect representation of Durga, eight-handed, and trampling under foot the head of Mahishasura, whose story will be told presently. On the eastern face of this rock are carvings of a well-proportioned elephant five feet high, and the heads of three smaller elephants; with those of a monkey and of a peacock.† The communication between the eastern and western faces of this rock is through a cleft at the north end of it.

At a short distance in a south-westerly direction from this place is an excavation in the solid rock (No. 5) measuring 22 feet long, 9 feet 6 inches deep, and

^{[*} Called the 'Gopis' churn' by the Brahmans, who have also named the boulder on the slope of the rock 'Krishna's butter-ball.'— Op. Bruco's Scenes and Sights in the East, pp. 130—132.]

If "The head of the elephant is admirably finished. Perched above the elephant is a monkey, the figure and attitude of which are exquisitely faithful to life. The flow of its tail is full of expression, and is a study in itself. The whole face is marked by the anxious and mischievous spirit so natural to this creature."—Bruce, p. 133.]

8 feet high. The top is supported by two plain, strong, square pillars. It contains a square niche, on each side of which is a figure, probably that of Parvati, a goddess who will be introduced to the reader presently. This excavation is on the western face of the hill, which is a continuous range of granite masses.

Still keeping on the same side, at 100 or 150 yards southward from the last excavation we come to another (No. 6) containing five niches, with steps leading into three of them; and two rows of pillars, four in each. This excavation is 36 feet long, 16 feet deep, and nearly 10 feet high. The niches contain each a kind of recess, (intended probably for a group of figures,) and a circular trench, (intended probably for lingams.) A figure is carved on each side of all the niches at the entrance. Four steps lead into this temple which faces north-west, half-west.

Adjoining is a rough excavation 36 feet long, 10 deep, and 10 high. In the middle is a large niche, also rough. About 12 feet of the rock appear to have been cut away before sufficient height was obtained for the front. This occurs in other places also; and a platform or level space is thus formed in the rock in front.

About half a mile westward, at the western extremity of the Palmyra tope which is on the west of the hill, there are three small unfinished temples sculptured out of solid detached masses of stone, (No. 7): but as more elaborately finished and larger temples of the same description will be described hereafter, I shall not dwell on these smaller ones. I would now lead the reader back to the large stone before described as resting on the slope of the rock on the castern side of the hill, (No. 3.)

Proceeding southerly from this stone, you presently arrive at a temple fashioned out of the rock, (No. 8,)* and ornamented according to a style of architecture wholly different from that of this part of India in the present day. The top is elliptical, and bears considerable resemblance to the gothic style. The pillars which support a verandah on the western side are, I think, similar to columns which I have seen in the sketches of Egyptian Ruins by M. Denon. This temple is 28 feet high, 20 feet long, and 11 feet 6 inches broad. On the western face, at what may be called the foundation, there is a rent in the rock, which causes the temple to incline a little out of the perpendicular towards the south-east. This handsome structure (if so it may be termed), has a verandah and a niche, the latter containing an image of Ganesa, which, blackened by smoke and ghee, is still an object of adoration to the people of the village. Their Brahmans, I was told, propitiate the stone deity every Friday with lustrations of ghee and cocoanut oil, and certain rites and prayers. The inner wall of the verandah, south of the niche, bears an inscription in the same kind of character as that hereafter noticed. According to Dr. Babington, (Transactions Royal Asiatic Society, Vol. 2, pp. 265-6,† and plate XIV.) this inscription consists of verses in praise of Siva.t I have stated that this temple contains an image of Ganesa, and as this is the second time that Ganesa has been mentioned, it may be right to state who and what he is.

^{[*} Called by the Brahmans 'Arjuna's Ratha, '-See note *p.56, supra.] [† Pp. 56, 57, supra.]

[‡] See Dr. Babington's translation of this inscription in the introductory notes, [p. 67, supra.] M.

Colonel Moor, in his Hindu Pantheon, says—that Gamesa* is the God of prudence and policy, and the reputed eldest son of Siva or Mahadeva and Parvatì. He is represented with an elephant's head; generally with four hands, but sometimes with only two, and sometimes with six or eight. He is said to be propitiated by Hindus of all sects in the outset of any business: if a house is to be built, a book written, or a journey commenced, Ganesa is invoked.

It is very common for Hindu authors to give different versions of the same tale, and there are different accounts of the manner and cause of Ganesa's possession of an elephant's head. One relates that Vishau and Ganesa fought, and that Ganesa would have been triumphant, but that Siva (his father!) cut off his head : whereat his mother Parvati, being very much distressed and offended, proceeded to revenge the act by performing such austerities as, had they continued, would have deranged the destinies of the universe. This alarmed the whole congregation of the gods, who intreated Siva to restore Ganesa to life. He consented to do so, but the severed head could not be found: it was determined therefore to place on the headless trunk the cranium of the first animal they met with, which proved to be an elephant. There is another story to this effect, that Mahâdeva and Pârvati quarrelled; their quarrel was followed by a reconciliation; and their reconciliation by the birth of Ganesa. On this joyful occasion all the gods came to congratulate Parvati; but one of them, t whose name I have forgotten, kept his eyes cast

^{[*} Lord (im) of a troop (gama); so called, because he is chief of the subordinate gods attendant upon Siva.—Wilson.]

^{[†} Sani (Saturn.)]

down and forebore to look up. The goddess observing this asked him the reason of it; when he told her that he was doomed to injure whomsoever he looked upon, and therefore would not venture to look on the child. Pârvati would not believe that any injury could be done, and urged him to admire her beautiful Ganesa. But no sooner did he lift up his eyes, than the child's head vanished. This unexpected result astounded Pârvatî, who had no sooner recovered from her first surprise, than she gave such passionate vent to her feelings, that Vishnu, apprehensive of the consequences, flew to the banks of the Ganges, and brought thence the head of an elephant, which he placed on Ganesa's shoulders.

Passing the north-western front of the temple just described, and following the foot-path which leads through a narrow acclivity formed by rocks and bushes on either side, we come to an excavation with a very pretty frontage, on the left hand. (No. 9.) It is hewn in the side of the hill, is 22 feet long, 11 feet deep, and 10 feet 6 inches high. Of this excavation and of the imagery within it, plates are given in the second Volume of the Royal Asiatic Society's Transactions.*

On the wall, at the right hand or south-west end, there is a group of figures representing the Vâmana Avatâra, or fifth incarnation of Vishau, undertaken by him to punish pride and presumption. The story is this:

Mahabali, a prince who lived in the Treta yuga, or the second age, was so elated by his prosperity, that he omitted to perform the more essential sacrifices to the 82

gods. This being highly offensive to them, Vishnu, determined to check so bad an example, became incarnate and assumed the form of a wretched Brahman dwarf. Mahâbali was at that time in possession of the whole universe, having previously acquired this dominion in consequence of his signal piety, or punctual performance of certain austerities and rigorous acts of devotion. Vishnu, in the shape just mentioned, appeared before him, and asked as a boon so much of his wide possessions as he could pace in three steps. This the monarch readily undertook to grant, at the same time desiring him to ask something more worthy for a prince to bestow. The pretended Brahman, however, professed his content with what he had already requested, and the king proceeded to ratify his promise by pouring water into the petitioner's hand, which was, it would seem, the most solemn mode of confirming a grant. As he was doing this, the size of the dwarf grew larger and continued to expand until it filled the whole earth. Vishnu then discovering himself, deprived Mahabali in two steps of earth and heaven; but in consideration of his previous virtue and general good conduct, he deprived him of no more, but left to his government the kingdom of Patala, a lower or inferior world, said to be the abode of serpents. Some say that the water used in this transaction for the purpose of ratification fell from Vishnu's hand on the head of Siva, and flowing thence, formed the origin of the Ganges.

Vishau in this character is sometimes called "Trivikrama," "the three-step taker." In this sculpture he is represented eight-handed, and in the act of stepping prodigiously: the right foot is on the

ground, and the left is raised sideways as high as his head. It looks, therefore, as it is, very unnatural, for the articulation of the head of the thigh bone in its socket would not admit of such a position. The subordinate figures do not appear to illustrate the story, or at least the version above given of it. Perhaps another circumstance should be related, and the imagination may be allowed under some restriction to be the interpreter: but even then only a part of the figures seem to be connected with the tale.

It is said that Sukra, regent of the planet Venus and guru of the Asuras, acting as mantri, or minister,* of Mahabali, faithfully informed the king of the deceit that was being practised upon him. There is a figure with a dog-like head speaking to another, who seems to rest his chin on his right hand in deep reflection. These two figures occupy the upper part of the sculpture on the left of Vishnu. Below them are two figures in human shape represented as falling. Perhaps the former may represent Sukra and Mahâbali at the moment when the prince was first made acquainted by his counsellor with the true character of the dwarf, but was too proud to withdraw his royal pledge; and the latter the same after he had fallen from his high estate: or the two falling figures may imply that the two steps of Vishnu had deprived him of the dominion of heaven and earth. What the rest of the figures may illustrate, I do not conjecture.

On the wall of the opposite or north-eastern end is a sculptured delineation in bas-relief of the Varaha

[[] Priest and preceptor, not minister.]

^{[†} Cp. the passages descriptive of the dwarf incarnation given in Muir's Sanscrit texts, Part IV., pp. 114-131.]

Avatara. Among the legendary stories of the Hindus, several different accounts are given of Vishnu's reasons for taking on himself this incarnation, and particularly why he assumed the shape of a boar. Among others it is said that a Daitya, or evil spirit, named Hiranyaksha, gained from Brahma by his scrupulous piety and the performance of penances of very great efficacy, a promise that he should have given to him anything he asked. Accordingly he desired universal dominion, and exemption from being hurt by the bite or power of any living creature. He enumerated all animals and venomous reptiles that bite or sting, except the boar, which was forgotten. His ambitious desires were no sooner obtained than he became exceedingly presumptuous, proud, and wicked; and forgetting the great power of the gods, he ran away with the whole earth, and plunged it and himself into the depths of the sea! This singular exploit made the interposition of the preserving power necessary; and Vishau changing himself into the form of a boar, plunged into the ocean; fought a dreadful battle which lasted a thousand years; at length slew the impious Daitya; brought back the earth on his tusks, and restored it to its usual good order, peace, and tranquillity."

The sculptures illustrative of the story appear to refer to a period subsequent to the battle, for the figures supply the imagination with the idea that the boar-headed deity is now solacing himself after the toils and dangers of his thousand years' conflict.

^{(*} There appears to be confusion here between the story of Hiran-yakasipu and the legend of the death of his brother Hiranyaksha.—Cp. Vishaupurasa, Book I., chap. 4, Wilson's note (p. 62, Vol. I., Svo. edn. by Hall) and chap. 17. Also Muir's Sanscrit Texts, Part IV., p. 29 f.]

The principal figure, Vishnu (four-handed), is executed with considerable spirit. He stands firmly on the left leg. The right leg is raised, and the foot rests on the head of another figure. On the right knee sits a female; Vishau's left hand grasps the small part of her right leg, and his right hand passes behind her, a little lower than the waist, while he regards her with interesting pig-headed gravity. His two remaining hands hold a conch shell and the chakra.* Below Vishnu's right leg is the upper portion of a figure with the hands raised as in prayer, its lower part being immersed in what may be supposed a representation of the waves of the sea, (the rock being here very rough and unfinished.) Another figure, rising out of this imaginary water, is also in a posture of supplication; and there are other accessories, but they do not appear to explain the story.

From the back wall of this excavated fane is a projection measuring 7 feet 9 inches broad and 3 feet 6 inches deep. It contains an empty niche, in which, however, may be traced the outlines of a deity, which the chisel of the workman has not brought into being. A flight of three small steps leads into the niche, and on either side its entrance, as well as at each end formed by the projection, is a figure in bas-relief, with the name, attributes, or office of which I am unacquainted.

Sculptured on the back wall between this niche and the north-east end of the excavation is a female figure, probably Devi or Parvati, the consort of Siva, bathing. She is attended by her females and two

The chakra is a circular piece of metal, not unlike our discus or quoit. M.

elephants, one of which is pouring a vessel of water over her, and the other is receiving another vessel from the hands of one of her attendants.*

On a similar space to the south of the niche is another female figure, which I take to be a representation of the same great personage; in this, however, I am not positive. † On each side of the principal figures are two bulky little fellows, and a fourth figure of a more natural size. There are also two heads of animals, one somewhat similar to an antelope's, the other intended perhaps for that of a tiger.

The front of this excavation is supported by two columns and two pilasters of a handsome style of architecture. The ceiling is ornamented with flowery sculpture, but has several cracks in it running lengthways; i. e. in a north-east and south-westerly

direction.

About eighty vards west of this place, on the top of the hill, may be found, after a little research, the stone bed, with a lion for its pillow, which, in the account published in the Asiatic Researches already alluded to, is called the Dharmaraja's lion-throne, (No. 10); and at a trifling distance S. W. of this, is the bath of Draupadi. The lion and bed measure in length 9 feet 6 inches, and in breadth 3 feet 6 inches; the lion is 18 inches high, and stretching across the south end appears as if intended for a seat or pillow. The bed lies due north and south, and is hewn out and fashioned on the surface of the solid rock. There is not the least appearance of the place having once been an apartment of a palace, as intimated in that account : the top of the hill hereabout is indeed quite uneven and irregular, and abounds with immense blocks and masses of granite.

There is nothing more which merits notice on the surface of the hill, if we except numerous mortice holes, which may be seen running parallel to its western edge, and many small flights of steps cut in

several parts of the rocks.

Leaving the top of the hill, and descending by the path in front of the temple last mentioned, at a few feet south-east of the pagoda which contains the image of Ganesa, will be found sculptured in bas-relief, on the eastern faces of two large rocks, the story of the Tapas (No. 11) or intense penance of Arjuna. These two rocks adjoin each other, being divided only by a fissure. They measure 84 feet in

length, and about 30 feet in height.

In this group of sculptures, the principal figure, that of Arjuna, is not the largest. He is seen on the left of the fissure in the posture of penance; his arms are raised above his head, his right leg is lifted up. He is supposed to stand on the great toe of his left foot. His arms and right leg appear withered, but his left leg is of the natural size. His chest and ribs are prominent, but the stomach and abdomen sunken; the whole figure representing emaciation from long fasting. Besides this figure there is a multitude of others both of men and animals; and among the latter two well-proportioned elephants as large as life. The largest of them measures 17 feet from the proboscis to the tail, and 14 feet in height. The smaller is in height 10 feet, and in length 11. Under the belly of the larger elephant there is a small one, with the heads and trunks of two others, while the head of a fourth is seen between his proboscis and

fore feet. These figures of elephants are cut on the right hand rock on a level with the ground. On the rock to the left, near the fissure, and below the figure of Arjuna, is a neat little temple, with a niche and a figuret in it. Just within the fissure itself is a figure like that of the Mermaid, but in the native languages it has a name purporting half-woman and half-snake.† Scattered over the face of both rocks there are many representations of men, ascetics, monkeys, lions (or what are meant for lions), tigers, antelopes, birds, satyrs and monstrous animals which it would puzzle a naturalist of the present age to nomenclate.§ The whole are executed with considerable spirit, and occupy a space of about 2,400 square feet. A plate giving a representation of these sculptures is published in the 2nd Vol. of the Transactions of the Royal Asiatic Society of Great Britain and Ireland.

* At the south-east corner of this little fane, in a sitting and stooping posture, and entirely detached from the rock, is an admirable figure of an ascetic, misorably emaciated, which, though somewhat worn by exposure to the weather, bears evidence to the talent, skill, and anatomical knowledge of the artist.

[† Said to be Krishna.]

[‡ Nâga, the name of demi-gods inhabiting the lower regions, the upper part of whose bodies is human, and the lower part that of a serpent. There is the figure of a male Nâga as well as that of a female, but the upper part of the body has fallen off and is lying in front of the rock.]

[§ On the north side of the crevice, at the foot of the rock, is the figure of a cat standing on its hind legs, with its fore-paws raised above its head in seeming imitation of Arjana, performing penance—after eating part of Krishna's butter-ball—in order that the sea may dry up and she be thus able to devour all the fish! Near the cat are rate, enjoying apparently their temporary immunity from persecution.]

[See plate I. and plate II., No. 1, supra.]

[] Said to be Drona, (see note * p. 31, supra,) the figures, now headless, of whose pupils are in front, and somewhat below that of their preceptor.] The story of the penance of Arjuna may be told as follows:—

The five sons of Panduraja lost their dominions in play with their cousin Duryodhana; who, however, played unfairly and won through "guile and wicked stratagem."* The consequence was that they and their followers were banished for twelve years and upwards, and were doomed to wander in jungles, wilds, and solitudes. During this period the elder brother took counsel with the others, how they might repossess themselves of their patrimony after the term of banishment had expired: and in order to attain this it appeared desirable to gain the mantra Påsupatåstra.† This mantra, or incantation, was of such wonderful efficacy, that if it was uttered while in the act of shooting an arrow, the arrow became inevitably destructive, and moreover possessed of the power of producing or generating other weapons, which not only scattered death on all sides, but were able to cause the destruction of the whole world. This mantra could be obtained only from the god Isvara, (a name of Siva); and Arjuna, as he was distinguished among his brethren for his prudence, fortitude, and valour, was employed to procure it.\$

The hero of this story had to travel far to the north of the Himâlaya mountains, there to perform austere and rigid penance in order to propitiate the

^{[*} See Wheeler's Hist, of India, Vol. I., chap. 7.]

^{[†} The Pasupata weapon, not mantra.]

^{[1} Cp. Mair's Sanscrit Texts, Part IV., p. 196.]

^{[§} He went first to Indra by the advice of his grandfather Vyssa, and afterwards, at the suggestion of Indra, to the Himalaya, to obtain a sight of Mahadeva.—Cp. Monier Williams' Indian Epic Poetry, pp. 103—104, and Muir's Sanscrit Texts, Part IV., p. 194 ff.]

god and obtain his favor: and as a preparatory measure he was instructed in all requisite mantras and mystic ceremonies. On reaching the appointed place he found a delightful retreat; a grove or forest abounding with streams and fruits and flowers, with whatever could regale the senses or charm the eye. Not only was the earth most bountiful, but the air was filled with the strains of celestial melody. In this place Arjuna commenced and carried on his austerities by meditation, by prayer, and by ceremonial purification.

During the first month he ate but once in four days: during the second month, but once in seven days: during the third month, only once in fourteen days: and during the fourth month he did not eat at all, but completed his penance by standing on the tip of his great toe, the other leg being lifted from the ground, and his hands raised above his head.* This is the period of the penance which the sculptor has selected for illustration, in the curious work now under notice. The figure of Arjuna is exhibited in a posture agreeing exactly with the story, the relation of which, however, it seems necessary to continue a little further, in order to explain the accessories, the figures of men and animals, with which the whole face of the rock is covered.

The nearest Rishis, (hermits or ascetics, who by austerities and meditation may attain, as their object is, riches, power, supernatural arms, or beatitude), seeing the intense devotion of Arjuna, went and reported it to the god İsvara, who was highly gratified: but in order to try the constancy and courage

^{[*} See the passage from the Mahabharata given in the Appendix.]

of the hero, the deity assumed the form of a wild hunter.* One of his accompanying attendants was transformed into a wild boar, t and Arjuna preparing to shoot it was interrupted by the unknown deity. who forbade him to strike his game. Arjuna notwithstanding let fly a shaft, and so did the disguised hunter, and the boar fell lifeless. This occasioned an altercation, which brought on a personal combat; and when Arjuna had expended all his arrows on his antagonist without effect, he tore up rocks and mountains to hurl at him, but they too fell harmless at his feet. This so enraged our hero, that he attacked his foe hand to hand. Such was the daring audacity of this act, and the bold and determined courage of Arjuna, that all heaven was filled with surprise, and the beasts of the forest, and the inhabitants of the etherial regions, alike flocked to witness the contest, which was terminated by the god's revealing himself, and bestowing on his votary the boon he wished for, viz., the Pasupatastra.1

This congregating of the inhabitants of the skies and of the forest, this mixture of men and brutes, makes probable the supposition that it is the second point or period of the story that has been selected by the artist for exemplification, as instanced by the particular postures and variety of the figures seen in this curious carving.

^{[*} Kirâta.]

^{[†} A Danava (demon) in the form of a boar, was about to attack Arjana.]

^{[†} The story is related in the Vanaparva of the Mahabharuta.—Cp. Muir's Sanscrit Texts, Part IV., pp. 191—196. The combat between Arjuna and Siva, disguised as a Kirâte. is the subject of the poem Kirâtârjunîya, by Bhāravi.]

Adjoining the sculptured imagery of Arjuna, to the south, are the wide beginnings of an excavation (No. 12) having a front of 50 feet, and a depth at the north end of 40 feet, and at the south end of 35 feet. A large portion of the solid rock projects from the back of the excavation 25 feet, with a frontage of 23 feet, leaving deep recesses on either side, in which stone has been left rough cut for three pillars. The front of this excavation is supported by five octagonal columns, * whose bases are formed of figures of a grotesque horned animal: a sixth column originally existed, its base and capital still remain, but its shaft is removed. At a few feet within is a second row of six columns corresponding with those in front. The ground at the entrance is partly overgrown with bushes, and the cave now affords shelter to the village cattle.

A few yards south of this excavation, opposite to a street of the village is an open building, which from the sculptures it contains may very properly be denominated Krishna's Choultry (No. 13). These sculptures are executed on the back wall of the building, or rather that part of the solid hill which forms the back wall. They represent the exploit of Krishna supporting the mountain Govarddhana in order to shelter his followers from the wrath of Indra, t—the god that darts the "swift blue bolt," the

The capitals of these columns are not unlike those of some of the pillars of the Indra Sabha at Ellora, and of the cave temples of Elephanta. M.

It See the Vishaupuraaa, Book V., chap. 11.—"It seems not unlikely that this legend has some reference to the caves or cavern temples in various parts of India. A remarkable representation of it occurs upon the sculptured rocks of Mahabalipur." Wilson's note.—

"Sprinkler of genial dews, and fruitful rains Over hills and thirsty plains."*

This action is fabled to have been performed by Krishna with one of his little fingers at the age of seven.

"With one finger raised the vast Goverdhen; Beneath whose rocky burden, On pastures dry, the maids and herdmen trod: The Lord of thunder felt a mightier God."

Sir W. Jones.

In the present sculpture, the attitude of the God corresponds sufficiently with the story. He appears, however, to sustain the mountain with the palm of his left hand, instead of the little finger as in the poetical version.† The only representation of the supported mountain consists of a rough line running above the whole of the figures. This line has been formed by cutting away as much of the rock as would answer the purpose of giving the requisite degree of relief for typifying, in the above manner, the rugged bottom of the mountain, torn up from its foundations, and sustained aloft in the air. The whole group looks clumsy; the proportions are bad; the countenances are destitute of expression; and little praise is due to it either as a work of art or imagination. So singular a deliverance from sudden destruction ought to have supplied the artist with a subject capable of being embodied with great spirit; but here, instead, is an inanimate, meaningless group, which, but for the principal figure, would not at all

The story is also given in the Bhagavatapurana.—See Eastwick's translation of the Prem Sagar, chap. XXVI.]

^{[*} Sir William Jones,-Hymn to Indra.]

^{(† &}quot;With one hand," according to the Vishmopurasa; "on the little finger of his left hand," according to the Prem Sagar.—See plate 61 in Moor's Hindu Pantheon.

have interpreted the story. There are about twenty figures of men, women, and children, and as many heads of cows or bullocks. There is one tolerable figure of a brahmany bull, and another of a cow licking its calf while in the act of being milked. It may be that the general quietude and repose of the figures are intended to imply their security from the terrible danger so recently, and still but for the god's interposition, impending over them. In another part of the sculpture is a figure playing on a flute or pipe; this may also represent Krishna, in his character of Muralidhara, the tuneful.* In this form he is called Bâlakrishna, and is said to have amused himself by piping to the swains and damsels of Govarddhana. † This figure of Krishna is small, and might be overlooked; it is situated over the hinder part of the cow and calf just mentioned. At the north end of this sculpture, raised 5 or 6 feet from the floor, is a well executed figure of a brahmany bull in full relief; and at the south end are several figures of beasts apparently intended for lions: one of them, however, resembles the Sphynx, t having a human face with a body of a quadruped.

Krishna's Choultry extends in front 47 feet; is 26 feet deep and 12 feet high. The roof is made of hewn stone, which is partially covered with earth; and is supported by three rows of columns, 4 in each. The bases of those in the front row consist of grotesque figures of a nondescript animal, sitting on its

^{[*} Lit. "the flute-holder."—Cp. plate 60, fig. 8, in Moor's Hindu Pantheon.]

^{[†} See Eastwick's Prem Sågar, chap. XXII.]

A similar figure is met with at Ellora. M.

haunches, having curved horns, and a long tail which is curled upon its back like the figure 8.

On the hill above this choultry is the foundation of a rectangular building (No. 14)* measuring 66 feet in length, and 42 in breadth. In the middle of this is a gateway 12 feet wide, running east and west; and in the gateway are two recesses, each 12 feet square, one on each side. Near the corners of these recesses in the gateway there are four large square stone pillars, 16 feet high, 3 broad and 2 thick, with flowery ornaments. This foundation corresponds with a similar one (No. 15) about a hundred yardst distant towards the east, in the plain below; and the two form nearly a straight line with a very ancient temple situated on the sea shore.

From the front of Krishna's Choultry, on looking towards the south-west, may be seen on the top of the hill, a small dilapidated building (No. 16) quite in ruins.

Beneath this is an excavation; in the side of the hill (No. 17) of a rectangular shape, measuring 25 feet long, 18 feet deep, and 10 feet 6 inches high. The front is adorned by two neatly finished pillars and two pilasters. At each end are imperfect traces and outlines of a group of figures; and on each side of the excavation in front is a neatly finished niche, 3 feet high, 3 feet deep, and 2 feet 6 inches wide. In front of the whole is the skeleton of a verandah 48 feet long, 12 feet high, and 12 feet wide. Steps are cut in the side of the hill, at one end of the

^{[*} It is said to be the commencement of a Gopuram.]

^{[†} The distance is more nearly 300 yards.]

^{[‡} Called Ramanujajiyyar Mandapam. There is a short inscription on the floor.]

verandah, by which there is an easy ascent to the

top of it.

At a few yards distance to the eastward, is a stone bed, with an elevation at the north end of it for a seat or pillow. The bed is 7 feet 3 inches long, and 3 feet 9 inches broad, and the pillow is 10 inches high.

On the eastern face of the easternmost of the detached rocks near this place, may be seen another group of sculptures, representing the same story of Arjuna; but the figures are not so distinct as the former, nor equally numerous, and they appear to have suffered much more from the weather.

On the summit of the most southern eminence of the mountain is a small ruined temple of sculptured stone (No. 18) 22 feet in length, 16 feet in breadth, and 16 in height.* Its foundation, which is of brick, measures 30 feet by 26. There is no regular access to it: the roof has fallen in, and the temple is partially covered by an old banyan tree. There is a fine open view of the surrounding country from the top of its walls.

Directly beneath, and cut into the same rock on which this little fane is built, is an excavated temple (No. 19) 33 feet long, 13 feet high; and 17 feet deep. In front are four columns, (one of which is broken), and pilasters at each end. The excavation contains three niches, of which the centre one is the principal; it has a sort of portal before it, and contains a group of figures representing Mahadeva, Parvati,

^{[*} Called by the Brahmans Arakkennei (() () () () temple, as one ollock (about 1\frac{1}{2} gill) of oil used formerly to be expended daily for lighting it. This temple once, it is said, contained a lingam.]

their infant son Subrahmanya, five other figures and a bull, (Nandi).* The bull is in front of the principal figures, and on its back rests one of the feet of Mahâdeva, and one of those of Pârvatî. In the floor of this principal niche is a circular trench, 4 feet 6 inches in diameter, and about 3 inches deep, in the centre of which is a circular hole 16 inches in diameter, intended probably for the reception of a lingam. The other niches contain no sculptures. The portal before the centre niche projects from the back wall 8 feet 6 inches, and has a frontage of 11 feet. The front of this is sustained by two sculptured columns, and it has pilasters where it joins the wall.

This excavation, however, is chiefly remarkable for the sculptures executed on its side walls. These represent, the one, one of Vishnu's states of existence, and the other a celebrated conflict between Durga and Mahishasura.

I shall first speak of that on the south-western side representing Vishnu. Previously, however, it will be necessary to observe that considerable uncertainty attaches to Nârâyana,† or the state or mode of being in which Vishnu here appears. Hindu Mythology sometimes speaks of it as a mode of existence of Brahmâ, sometimes of Siva, and sometimes

^{[*} On Mount Kailasa, the "residence of Kuvera, and favorite haunt of Siva."—Wilson.]

^{(†} A name of Vishau, but especially considered as the deity who was before all worlds. The word has several etymologies. That given by Mann is "he whose resting-place (ayana) was on the primeval waters (nārā)," so called because they are the offspring of Nara, the embodied deity. See Wilson's Sans. Dict. under Nārāyana, Goldstücker's Dict. under ayana, Muir's Sanscrit Texts Part IV., p. 26 ff., and Wilson's Vishaupurāna, Svo. edn. by Hall, Vol. I. pp. 55—59.]

of Vishnu in the act of willing the creation. Under this character Vishnu is represented lying on the lotus, as well as on the thousand-headed serpent Sesha.

The sculpture now spoken of is in bas-relief, and measures 13 feet in length and 8 in height. The figure of Vishnu is 9 feet 6 inches long, recumbent on the snake Sesha, which is ingeniously coiled for his support in several convolutions, forming together a couch 3 feet high from the base; while five of its heads, (as many as could well be introduced,) form a kind of canopy over the head of the supposed deity. Above the god are two small figures, male and female; below him in front in a kneeling posture, three; and at his feet erect, two. All these but the last are diminutive; but the two at his feet are seven feet high, and one of them grasps a club. The village brahmans say that two of the figures in front repre-

(* See passage from the Nüradiyapurina, translated by Vans Kennedy,—Researches, p. 200.]

† This representation of Vishau must be very similar to the following. "Hari is one of the titles of Vishnu, the deity in his preserving quality. Nearly opposite Sultan Ganj, a considerable town in the province of Bahar, there stands a rock of granite, forming a small island in the Ganges, known to Europeans by the name of the Rock Jehangiri, which is highly worthy of the traveller's notice for a vast number of images, carved in relief upon every part of its surface. Among the rest there is Hari, of a gigantic size, recumbent on a coiled serpent, whose heads, which are numerous, the artist has contrived to spread into a canopy over the sleeping god: and from each of its mouths issues a forked tongue, seeming to threaten in tant death to any whom rashness might prompt to disturb him. The whole lies almost clear of the block on which it is hewn. It is finely imagined and executed with great skill. The Hindoos are taught to believe, that at the end of every Calpa (creation), all things are absorbed into the deity, and that in the interval of another creation, he reposath himself upon the serpent Sesha (duration)."-Wilkins' Hitopadesa. B.

sent cow-keepers, who had been ill-used by Mahishasura. These cow-keepers (husband and wife) had come to complain to Vishau. Before they did so, however, they had inquired of the third figure, said to be a "Sastrakaran," or sorcerer, as to the precise time when they might have a propitious opportunity. That while they were making the inquiry, one of the attendants of Mahishasura, the figure bearing the club, came to carry them to his master, to punish them for daring to appeal to Vishau. The other figure at the feet of Vishnu hereupon interposed, and being one of Vishau's attendants, drove from his master's presence the presumptuous servant of the wicked Mahishasura. The expression and postures of the figures do certainly seem to correspond with the story; but the tale itself suits ill the position and circumstances of Vishnu Narayana, which no doubt is represented in this sculpture.

The sculptures on the opposite or north-eastern end of the temple represent the conflict between Durgâ, (a personification* of active, not passive, virtue), and Mahishasura, (a personification of wickedness.) These figures merit particular description.

The recess in which they are sculptured is 12 feet

[† The Chandipatha is a portion of the Markandeyapurana. See note * p. 101, infra. Also Appendix.]

The Develor are represented as good beings, the Asuras as evit ones, in so far only as there is any countenance to the fiction of personified virtue and vice. That fiction is European. All that I have ever read makes the Asuras blameable because of acquired power; and power is subdued by superior skill or force. In some instances the Asuras are described as cheated, injured, oppressed, rebelling in consequence, and then subdued and destroyed. The story of Durga and Malushaura is the subject of the Chaudipatha of the Skandapuranat; and is the great occasion of celebration at Calcutta in the Durgaphija feast, which is anything but virtuous. W. T.

^{[*} Châmara (chauri), the tail of the Yak (Bos grunniens or Poëphagus), used to whisk off flies, also as an emblem or insignia of princely rank.—Wilson.]

and the third is falling headlong. One between the legs of Mahishasura seems to have fallen; and another of the same party supports himself on his left hand, two fingers of the right being held up to indicate discomfiture and alarm. The whole group is executed with much skill and ability, and evinces the talent of the artist. The figure of Durga in particular is represented with much spirit, and is graceful and easy. The following from a paper by Mr. Wilkins in the 1st Vol. of the Asiatic Researches, serves to illustrate the story. "The evil "spirit Mahishasura, in the disguise of a buffalo as "the name imports, had fought with Indra and his "celestial bands for a hundred years, defeated him "and usurped his throne: the story is to be found at "length in a little book called Chandi." The van-"quished spirits being banished the heavens, and "doomed to wander the earth, after a while assem-"ble, and resolve to lay their grievances before "Vishau and Siva. Conducted by Brahma they "repaired into the presence of those deities, who "heard their complaint with compassion, and their "anger was so violent against Mahishasura, that a "kind of flame issued from their mouths, and from "the mouths of the rest of the principal gods, of "which was formed a goddess of inexpressible beauty "with ten arms, and each hand holding a different "weapon. This was a transfiguration of Bhavani,

^{[*} The Chandiphtha, or Devimhhitmya, of the Markandeyapurana, "in which the victories of the goddess [Chandi, Devi, Kali or Durga] over different evil beings or Asuras are detailed with considerable power and spirit. It is daily read in the temple of Durga, and furnishes the pomp and circumstance of the great festival of Bengal, the Durgapaja."—Wilson, Preface to the Vishaupurana. See also Muir's Sanscrit Texts, Part IV., p. 370 ff.]

"the consort of Siva, under which she is generally "called Durga." She is sent against the usurper. "She mounts her Lion, the gift of the mountain "Himâlayat (snowy), and attacks the monster, who "shifts his form repeatedly: till at length the god-"dess planteth her foot upon his head, and cuts it off "with a single stroke of her sword. Immediately "the upper part of a human body issues through "the neck of the headless buffalo, and aims a stroke, " which being warded off by the Lion with his right "paw, Durga puts an end to the combat, by piercing "him through the heart with a spear." The reader will observe that the latter part of this story does not correspond entirely with the sculpture just described, but this must not surprise us, for the Hindu Poets, Sculptors, and Painters, seem to claim the license of representing the same action in a thousand different ways, and under a thousand different versions.1

I am tempted here to transcribe the following lines, written by Sir William Jones, in reference to this subject:—

> "§ O Durgh, thou hast deign'd to shield Man's feeble virtue with celestial might,

^{[*} Bhavanî, wife of Bhava (Siva) is the name given to Parvatî in her pacific and amiable form, she being called Durga in her terrific form.—Wilson.]

^{[†} The abode (âlaya) of snow (hima), personified as Himavat the mythical father of Uma or Durga—hence her patronymic Haimavati. "daughter of Himavat," or Pārvati, "daughter of the mountain."]

[[] Cp. plate 33 in Moor's Hindu Pantheon.].

[§] It is now almost universally admitted that Sir W. Jones sullied his great talents by writing hymns to Hindu gods. They all borrow scriptural or classical ideas, and paint the personifications of India with colors not their own. The leading idea in these lines is not Hindu, but European. W. T.





RATHAS AT MAMALLAIPUR

NAME AND THE REAL PROPERTY.

Gliding from you jasper field,

And, on a lión borne, hast brav'd the fight;

For, when the demon Vice thy realms defied,

And arm'd with death each arched horn,

Thy golden lance, O goddess mountain-born,

Touch but the pest—He roar'd and died."

Marks of the workman's chisel may be seen on a large block of granite, opposite the front of this excavation; and also at a few yards to the north-east of it, on a rough hewn stone, intended for a bed, with an elevation at one end for a pillow. The bed measures 10 feet 6 inches by 4 feet 9 inches: the pillow is 2 feet broad and 12 inches high. There are two small steps at the foot of the bed.

On some of the rocks between this place and Krishna's Choultry may be seen the rude commencement of several designs, which have been abandoned. Amongst them, however, is a finished excavation 21 feet long, 17 deep, and 9 high. The roof is sustained by four strong pillars. There are three niches in this excavation, with the outlines of a figure on each side of the centre niche. There is also a long inscription on the south-west end, now almost illegible.

About a mile to the south of the village in a small palmyra tope is a cluster of monolithic temples. It consists of five,* each differing from the rest in shape and dimensions, and each fashioned out of a detached solid mass of rock.

The first I shall notice stands a little to the west of the others, (No. 20), and is in shape similar to a horse-shoe.† It is a neat piece of sculpture 18 feet

At a second visit to the place I understood that the sculptor's idea was the construction of five dwellings for the five Pandavas. W. T.

^{[†} Called by the Brahmans the Ratha of Nakula and Sahadeva, the youngest two of the five Pandavas.]

in length, 11 feet in width, and about 16 feet in height. At the south end, that which is right-angled, is a roughly hewn niche, and a portal with two pillars.

The four other temples lie nearly in a straight line; but before describing them I would notice an image of a lion* and another of an elephant, both as large as life, which stand between this small temple and the other four. That of the lion is cracked. It measures in length 7 feet, and round the neck 8 feet: it is sunk in the earth about knee deep; nevertheless it has a noble appearance and its body is well proportioned. The elephant measures 14 feet in length and 12 feet in height. Its circumference in the largest part of its body is about 20 feet: round its head and throat, 14 feet; and round the largest part of the proboscis, 7 feet. It appears somewhat unfinished, and is sunk a little in the earth.

On the eastern side of the temples, near the most northern one, is a colossal Brahmany Bull, (Nandi, the vehicle of Siva.) Its head and neck only appear above ground: the length of the former being 4 feet, and the distance between the roots of the horns 3 feet 3 inches.

Of the temples, the most northern (No. 21)† is a neat little structure about 16 or 18 feet high and 11 feet square. The top diminishes on all sides by a parabolic curve, till it ends in a ridge 3 or 4 feet long. It has a niche on the western side, in which is a group of figures said to represent Draupadi, the wife of Dharmaraja.‡ My own idea is that it represents one

^{*}Lion, the symbol of kingly power: elephant—that of great prosperity; and in particular the vehicle of Indra, [called Airavata.] W. T.

^{[†}Called Draupadi's Ratha.]

of the consorts of Vishau or Siva. A female figure is also sculptured on each side of the entrance to the niche.

The temple next to this (No. 22)* towards the south is of a pyramidal shape, and covered with ornamental sculpture. It is about 11 feet in front, 16 in depth, and 20 in height. It is much cracked, has a niche on the same face as the last, but there are no figures within.

The largest temple in the group (No. 23)† stands next in order; tit was abandoned before the design was completed and remains in an unfinished state. Across the middle there is a large rent, in some parts 3 or 4 inches wide; this has divided the body of the temple, and caused the separation of a large piece of the solid stone on the western side about the centre of the verandah. Another large piece has fallen from the south-western corner. Unfinished excavated verandahs exist round the lower part : and above them, on the outside, the body of the temple diminishes in width and length, so as to leave sufficient space to walk round it. The verandah on the southeastern or sea-face of the temple is almost choked up with sand; but that on the opposite face retains its original height, and in it a large block of the solid stone projects from the back wall. The roof or top

^{[3} The Brahmans have named this Arjuna's Ratha.]

^{[+} Called Bhima's Ratha.]

[†] Mr. Braddock has by an oversight omitted to give the measurements of this temple, I therefore supply them from Mr. Goldingham's account; although I must here observe that in other measurements as given by them respectively I find some trifling discrepancy. Mr. Goldingham's says that the temple measures \$2 feet by 25 feet, and 35 feet in height. M.

of this temple is elliptical, and the general design is

beautiful and elegant.

The last and most southern temple of the group (No. 24)* is of a pyramidal shape: its base measures 28 feet by 27, and it is 34 feet in height. It is neatly finished and much ornamented. In the two upper stories on the north-western face are niches; and on the ground story of the same face is a portal with four pillars, projecting from the body of the temple 4 feet. Besides the ornaments which it possesses in common with the rest, this temple has a profusion of figures of various sizes, representing Vishau and Siva, in some of the many different characters which they sustain in the mythology of the natives. These figures are carved in recesses corresponding with their size; and over the majority of them are inscriptions, of which and of the figures, lithographed sketches may be seen in the transactions of the Royal Asiatic Society before alluded to.

About 3 miles to the north of the village, on the sea shore, are several granite rocks, one of which inclining to the eastward projects about 40 feet above the surface like a huge pillar. On another are sculptured various figures representing heads of fierce horned animals, of the precise appearance of which it would be difficult to give a written description. Returning towards the village, about half a mile north of the village choultry, we meet with a small temple built of hewn stone, and resembling in its ornaments those already described. † The entrance is nearly filled with sand, and the walls are much

^{[*} This is called Dharmaraja's Ratha.]

^{[†} Said to be a Jain temple, and called Mukundanaynar Kövil.]

dilapidated by trees which grow out of them. There is nothing, I believe, inside.

The last of these ancient remains to be described, are two temples (No. 26) built eastward from the village close to the sea shore. They are indeed so near the sea that the surf dashes against the foundations of them. They occupy a space of about 1,600 square feet and are becoming ruinous. They adjoin each other, being in some sense but one piece of building; but the existence of their two spires impresses one with an idea of their being two separate temples.* The more lefty structure I imagine to be about 60 feet high. This is the most eastern of the two, and has, overlooking the sea, a doorway 7 feet 6 inches high and 6 feet wide. Within this temple will be found a large broken black granite Lingam, and a group of sculptures representing Mahadeva, Parvati, and their son Kartikeya or Subrahmanya. t 1The smaller temple contains a similar group of figures. The body of the large temple is inclosed with a massive stone wall, which as well as the temple itself bears the appearance of having been decorated with much ornamented sculpture. Small pieces of chunam still adhering to the ornaments give rise to the conjecture that the temples were either originally coated with it, or have been so covered in subsequent repairs. There can,

[[] Cp. Gubbins, infra.]

^{[+} It is sixteen-sided, with a perimeter of 6 feet 9 inches.]

^[2] The latter name is that generally used in South India. The son of Siva is called Kartikeya because he was nursed by the Krittikas, the personified Pleiades, and Subrahmanya because he is the special guardian of the Brahmanical order. For the origin of another of his names, Skanda, see Muir's Sanserit Texts, Part IV., p. 296.]

I think, be no doubt that they were once elegant specimens of architecture; though they are now too much decayed to retain many traces of their original beauty.* The mineralogist might possibly form some idea of their age from an inspection of the several species of granite of which the walls are composed. Some kinds of this rock, it is known, are much more liable to decomposition than others, (gneiss especially); and the fact is here evident; some of the stones are very much decayed, while others appear as sound as on the day they were hewn. In a kind of passage of the larger temple is a large mutilated statue of Vishinu, now lying supine.*

These temples were formerly surrounded by an outer stone wall, part of which only is now standing. Two pillars also remain shewing the position of the western gateway.

Huge heaps of granite stones, on several of which are sculptured figures, lie in front and on each side of the eastern temple, and have tended greatly to protect it from the hostility of the sea, which has evidently encroached considerably. Many of these stones are of large dimensions, measuring from 6 to 10 feet long, 3 feet wide, and 1 foot thick; and on some of them are appearances of sculptured architectural ornaments, though the injuries of the weather, the action of the water, and the lapse of time have combined to deface them. About 65 feet in front of the eastern temple, and now standing in the sea, is a

^{[* &}quot;Mr. Fergusson, in his 'Ancient Architecture of Hindostan' declares it [the larger temple] to be with the single exception of the Pagoda at Tanjūr, the finest and most important Vimāna in the south of India."—Murray's Hand-Book of India, Part I, p. 31.]

^{[†} See p. 31, supra.]

square stone pillar, (a common appendage, I believe, to all the country pagodas), which measures 11 feet in height and is 22 inches square.*

At a few yards north of the temples, on a detached rock (No. 27) close by the sea, may be observed a gigantic figure of Mahishasura represented with the head of a buffalo. On a similar detached rock to the south are figures of a horse and an elephant's head (No. 28). These sculptures are considerably worn by the continual washing and action of the surf.

There is no doubt in my mind that the sea has made considerable encroachments since the erection of these temples. I cannot conceive, were it not so, why they should have been built on the shore, so close to the sea that the surf in the calmest weather dashes against the doorway; while some of the well known appendages of such pagodas are actually at some distance in the waters. The large quantities of stones lying about the temple, and others which partially appear buried in the sea, seem even to indicate that other buildings also have existed to the eastward of these, which are now destroyed and overwhelmed by the ocean.

I have now given an account of all the curious sculptures and buildings which came under my observation at three several visits to the Seven Pagodas, and I believe I have omitted nothing which merits notice. I am fully aware that the account is imperfect: indeed, I hold it impossible to convey a correct idea of the remains of former ages by a written description, even if the account be per-

^{[*} See note † p. 11, and note ‡ p. 51, supra. Also Gubbins, infra.]
[† There are a number of sculptured bulls (Nandi) lying among the rocks close to the temple on the south side.]

feetly accurate. Who could by such means form a just conception of the actual appearance of the ruins of ancient Persepolis, of Tadmor in the desert, of Pompeii, of the various temples in Italy, and the remains of classic elegance in Greece and the Isles of the Ægean Sea? We may indeed read of pillars, colonades, porticoes, rooms, baths, apartments, and a long list of architectural definitions; but after all, the mind possesses but an imperfect image of the originals. Pictures and drawings help the description, but personal inspection is best of all. I therefore advise you, "gentle reader," if you have it in your power, to visit these singular vestiges of antiquity at Mamallaipur. I can promise you ample recompense for your trouble. If you have antiquarian curiosity, you may here satisfy it. If you have any disposition to moralize,-as a Christian should do, -on the end of human greatness, you will see that though here it has been attempted to "grave it in the rock for ever," it still passes away; and you will turn your thoughts from these, amongst the most durable perhaps of mortal productions, to that heavenly city which is indeed eternal.

Remarks by the Rev. W. Taylor.

The author of the foregoing paper having done me the honor of transmitting it to me for perusal and remark; and the few cursory observations made having called forth a fuller explanation of his wishes, —although I do not think myself fully able to meet them,—I offer the few following observations on the locality which is the subject of his interesting illustrations.







I. The Name. This the people of the neighbourhood colloquially term Mâvalivaram. It is also known to natives as Mâbalipuram, whence I presume, it became expanded (by Mr. Goldingham if I remember aright) into Mahâbalipuram. More recently I observe Dr. Babington has made it Mahâmalaipûr, "the town of the great" (or as Dr. Babington understands it, sacred) "hill." If the said reading be actually borne out by the old Tamil inscription near one of the caves, I must submit; but without copy, or fac-simile, the accuracy of the reading may be open to doubt. There is considerable reason to believe that the true reading is Mâmallapuram; and the true reading is of consequence.

Malla is a northern patronymic, or rather titular name of a race, like Cæsar, or the Medicis, or the Bourbons. In local papers of the Mackenzie collections, obscure but numerous indications are given of a race of chieftains bearing that surname; of whom Deva-malla-râya is most frequently mentioned. This chieftain was a (Peninsular) highlander in origin; not, properly speaking, Hindu, but of an aboriginal race. Now Deva-malla-râya indicates dignity and lineage: of which title Mâ-malla-râja, would be almost an equivalent; indicating indeed a lower rank, but quite suited as a distinctive epithet of a minor offset from the parent stem. Again in the Mackenzie

[* See Appendix.]

a According to legendary tradition, one named Malléande ruled in early times. He seems not to have been a Hindu, as he mocked a Brahman, and was metamorphosed into an alligator. An appearance of Vishnu is said to have occurred. Before that appearance the place was called Mallapuri and Mallapuri-kshelram, from the above Malléande. Mackenzie MSS., Book No. 33, C. M. 787, Sect. 9. This paper is in the Telegulanguage.

local papers, there is abundant evidence of a gradual progress of colonization by Telugu' people, from proximity to the Godavery southwards, at least as far as Nellore; and various instances occur in which those who first cleared forest land and began to build a town, gave their own names to the town so formed. I would not assert it as a fact, but I regard it as a probable inference, that the locality, in immediate question, derived its name from its founder, an offset, or junior branch, of the Malla chieftains in the north. I would not leave the name without noticing that in a modern Tamil poem written in the south, mention is made of the king of Mavalivanam: but whether this place be designated or not, is doubtful; and I do not think such an authority could be trusted .- Quitting the name of the place we may further advert to

II. The antiquity, or probable antiquity, of the sculptures. That the antiquity is not very great may be concluded by inferential deductions; as 1. The mythology of the figures is Hindu; the general story,

^{*} Subsequent to Sål. Sak. 424, or A. D. 502, a person named Mahimalu, or Mavålamu, left his native place owing to oppression; emigrated southerly, and built a village of four or five mud huts. It was called after the founder Mavamalur. It increased; and by a separation of brothers at a later date Nandi-varam was founded, ultimately a town of note. Ibid. Book 49, C. M. 739.

This is morely an illustration. From a yet annublished abstract of another paper, I find that two persons named Malla-rays and Annumadeva-rays, emigrated from Vijayanagaram to the district of Arcolograeighbourhood of Conjeveram, and obtained some immunities from the wife, or queen, of Deva-rayar. These people were of the tribe of athlete, proceeding from the original stock of mountaineers. I cannot identify these persons with Mamalla-puri. At a period later than Krishna-rayar, there were four avenues leading from Conjeveram to distinguished towns, one of which was Mahabalipuram, then reputed to be of Vaishnava credence.

part of that contained in the Mahabharata; the language of the inscriptions, at least in some places, Sanscrit: therefore Brahmans were some way concerned. But there is much concurring evidence to show that the first immigration of Brahmans to the Peninsula was not of remote antiquity. Besides which consideration, 2. It is beyond doubt that before the time of Kulôttunga Cholan, and his illegitimate son Adondai, the whole district bounded on the north by the Pennar, on the south by the Pallar, on the east by the sea, and on the west by the ghats, was dwelt in by half-civilized people termed Kurumbar, who had embraced the Jaina religion, brought to them from the north. Adondai chiefly distinguished Kanchi-puram (Conjeveram) and Tripati, as his places of residence, or capitals. The era of Adondai is not higher up than the seventh century of our reckoning. He is said to have brought the Brahmans from Sri Sailam in Telingana, and certainly attracted a large colony of Sudra Vellaras, or agriculturists, from Tuluva or northern Canara. Soon after him the kingdom, which he acquired by the sword, was broken up into petty principalities, and lapsed into a state of partial anarchy. As we can distinctly trace the founding of Vellore to a period later than Adondai, and to colonization led on by a northern chief, so about the same period, I am inclined to think, the neighbourhood of Måvalivaram was colonized from the north, by one of the Malla family with his clan. Besides, 3. The Inscriptions are in too perfect a state of preservation to be of remote date. As far as my knowledge extends, inscriptions, with a defined year, have not been met with, in a legible state, higher up than the

tenth century. I am aware of one or two apparent instances of much higher date, but with the absence of any precise year: hence inconclusive. Fragments of inscriptions in the Pândya kingdom, (the oldest one in the south,) have I believe generally been so worn as to be incapable of connected transcription. But the appearance of the chiselling at Mâvalivaram, (from the distant recollection of about fifteen years), is such that it would tax my credulity greatly to assign them a more distant date than from three to five hundred years.

If then we inquire into

III. The origin, or probable origin, of the place with its sculptures, my own judgment would lead me to fix the possible origin of the settlement at Mavalivaram to a colonist family of the Malla tribe; subsequent to the rule of Adondai, and previous to the ascendancy of the Vijayanagaram ascendancy in the present Carnatic; that is, (loosely stated), between the twelfth and sixteenth centuries of our reckoning. In this opinion I am guided by analogy. The Bhonju family, in that manner, spread itself in a district; afterwards subject to the Gajapati princes of Orissa. The Malla family, from wild mountaineers, became powerful chieftains in Telingana. Many families, in that way, made subordinate settlements in different village districts of the same country; and, about the period above indicated, some heads of families emigrated from the Karnatakadesa proper, and became local chieftains; while many others at a later period, and from different causes, followed a like course. But if I am right in this inference by analogy, it does not follow that a settlement, made in a before pastoral, or waste,

country, would at once become a place of power or consequence. The same mode of argument would suggest the need of some centuries, in order to produce such a result; and we know that many mutations occur in such kind of states, when near powerful neighbours. Accordingly though the name of the founder may have continued, yet, the conquest of the South, began by Krishna-râya of Vijayanagaram, and completed by Achyuta-raya, probably overwhelmed any such principality. Such was the case with the before local powers at Ginjee, and at Tanjore. In those places military commanders became viceroys, and their descendants, kings. And I think it probable that a chief of this latter origin. from Karnataka proper, (borrowing the idea from Ellora), had the excavations and sculptures made and the inscriptions recorded; especially those in the Hala Kannada character and Sanscrit language:

[&]quot; In my abstract of the Tamil manuscript entitled Karnatakprajakal, I do not find definite mention of such a supersession: but I think it probable from the general conquest of the neighbourhood; and suppose the district became subject to the local metropolis of Ginjee. In the paper referred to (note a) it is stated that Simhamanáyadu of the Vellugáfiváru race ruled at Mávalivaram, and employed many artifloers, who resorted thither in a time of famine, in making exervations and sculptures on the hill. Following out this indication, I observe that Yachama-nayadu and Simhama-nayadu of that race fought a great battle and gained a victory over opposing chiefs in Sal. Sak. 1523 (A. D. 1601). By that time the power of the Vijayanagaram sovereigns was broken; and it said the Mahommedans were concerned in the affair, in connexion with Ginjee and Vollore. The scene of combat was Ostramaloor. This period would mark another change of power superseding the supposed, or rather inferred authority of the viceroys from Vijayanagaram. And if Simhama-nayadu subsequently employed stone-cutters in the sculptures, then we have the period fixed to the seventeenth century. It is not however absolutely necessary to suppose that all the works were begun by the same chief, or finished (in so far as finished) by the same hands.

of parts of one of which Dr. Babington has given a copy and translation. If this inference approximate to truth, the works alluded to must have been accomplished in the sixteenth or seventeenth century.

These cursory remarks may be concluded with

IV. Miscellaneous observations; chiefly suggested by Dr. Babington's paper in the 2nd volume of Transactions of the Royal Asiatic Society; the latest essay on the subject, of which I have any knowledge. The value of that paper seems principally to be in the plates, from drawings and inscriptions, and especially in the deciphering and translation of the latter. They prove, (as such inscriptions usually prove) very unsatisfying: for this reason perhaps, that the objects in the mind of the recorder, and in that of the archieologist, are entirely different. Of the six inscriptions at this place, to be found in a volume of the Mackenzie MSS., five are of unimportant donations, (including, if I mistake not, the Tamil one mentioned by Dr. Babington ;) and one which is of larger import, has only the name of Deva-rayas a clue

[&]quot;In that incomplete inscription on the "small monolithic pageda," neither date nor proper name of the king or chief appears. Kamardja is a mere epithet, and the other name appears to me atrange and quite unusual if applied to the ruler. I throw out the conjecture that Jayarana is a Sanscrit word modified into Tamil. Slambha is pure Sanscrit for a post, column, or pillar. Jayaranaha is of frequent usage for a triumphal column, or pillar of victory. I would render Jayarana Stambha by "the pillar of the victorious one," without however insisting on being right, because the construction is a little forced; and merely add that possibly Sinhama-nayadu may have had the pillar and the inscription cut to commemorate the victory at Outramaloor: still however preferring the opinion before given.

^{*} Connecting this note with note b, I think the same Deva-rays may be meant, but am not certain. There was only one (I believe)

to the date. Now this might be Achyuta-deva-râya, who was very liberal to Conjeveram: or some one later, even a local chieftain; but not, I conceive, any one of the Vijayanagaram dynasty higher up than Achyuta-râya.

The paper by Dr. Babington appears to me to contain some minor inaccuracies, on which it might be triffing, or invidious, to dwell; but the supposition that the place was merely an Agrahara, and that Brahmans procured the sculptures to be made at their own cost,—with the more astounding denial, that the sea has encroached on the Coast of Coromandel, are not of triffing import. As to the first, it contradicts all known experience, in so far only as relates to Brahmans laying out funds at their own entire control, on such sort of works. The second is a point of greater magnitude. I regard the

of the older Vijayanagaram dynasty that bore that name without any prefix. He ruled about Sål. Sak. 1334, or A. D. 1412. In these dates I follow one MS, authority, without deciding that it is the best. A list with different dates may be seen in Mr. Campbell's Telugu grammar; in which also instead of simply Deva-raya we read Ganda-Deva-raya. But after Krishna-deva-raya all of the second dynasty bore it, with a distinctive prefix. Probability inclines to the latter period, between S. S. 1451 and 1508, or A. D. 1529 and 1586. Nevertheless it must not be forgotten that about A. D. 1400 the power of the Rayas has been traced at Trichinopoly and Madura, in the person of a general named Companya-udiyar, who annihilated the remains of the first Mahomedau incursion to the southward. The state of the modern Carnatic was however too unsettled to permit the supposition of the first Deva-raya making grants or donations within its boundaries.

 few data on which the denial of any encroachment of the sea is founded, as quite inconclusive; though this does not seem to be the place for their discussion, nor yet for the statement of contrary facts and arguments. It is a point on which I apprehend Dr. Babington to be at issue with truth: but beyond this mere expression of an opinion, it does not seem important further to pursue the subject, in these very cursory annotations.

Having had an opportunity of reading over these remarks after an interval of more than a year and a half, and having seen, in the interim, copies of two inscriptions from the neighbourhood of Mâvalivaram, in the Tamil language and old Tamil character, I find that the spelling therein is Mâmallaipâr, with two l's. The language is not the pure old Tamil; but the orthography is so generally correct, that the two l's cannot be an orthographical error; and if not, then the word does not mean hill. The language is comparatively modern Tamil; being much mixed with Sanscrit derivatives, which is not the case with very old Tamil. The name of Deva-râya appears; and an opinion seems to have been formed

the limits of the peninsula, the interests of truth require me to state with entire respect, while touching on the subject, that the Mackensie papers contain many hundred copies of inscriptions in Canarese. Telogu, Malayalam, and Tamil; many of which I have examined, and can attest that, though copies, they are not translations. It is not an unfrequent case to find inscriptions with florid Sansorit slokes at the beginning or end, with the real matter of fact in plainer prose of the remacular language. The undeciphered part of the inscription given by Dr. Babington requires further attention, for its present obscurity may involve some such humbler termination.

that it meant a Chola king. I cannot positively deny such an inference; nor yet another inference that similarity of character in neighbouring inscriptions, must argue identity of origin. The subject is confessedly open to variation of opinion; and inquiry would seem to be requisite before a decision can be positively made.

Supplement by Walter Elliot, Esq.

Besides the objects of interest usually visited at the Seven Pagodas, there is a spot about two miles north of Mahamallaipur, the sculptures and inscriptions at which will be found not unworthy of attention. Proceeding along the sea-shore towards Madras, at the distance above mentioned, a quadrangular space inclosed by mounds of considerable extent, No. 31 in the map, called by the fishermen Devanéri, will be observed. From the appearance of these mounds, added to the fact that numerous copper coins, glass-beads, and bits of iron, copper, &c., are picked up after heavy rain or high winds on their surface, it might be supposed that they indicated the site of some ancient edifice or fortification : but an excavation made in 1840, completely through one side, failed to elicit any discovery in support of such an opinion. The section was carried, through pure sand, to a depth of 20 feet, and the only extraneous substances met with were some pieces of charcoal, at different depths.

About quarter of a mile farther, near a collection of fishermens' huts, called Saluvan-Kuppam, are some remarkable rocks, standing a considerable height above the beach, and known by the name of Idaiyan

Pudal. One of these exhibits a niche or panel, surmounted by an arched border composed of the heads of the Simha, or fabulous lion of Hindu mythology, carved in relief; while another has been roughhewn into the outline of the same animal. Beyond this is a stone Mandapam, or temple, almost entirely buried in the sand. Within is a Lingam. the site of the inscriptions referred to by Dr. Babington, in the 2nd Vol. of the Transactions of the Royal Asiatic Society, as having been sent to him by Colonel De Havilland. Of these Nos, 1 and 2 of plate 15, pronounced by Dr. Babington to be identical, are engraved on the end walls of the Mandapam on either hand of the entrance. On the frieze above the entrance likewise, occurs the word, in each of the two characters deciphered by Dr. Babington,

"ATIRANACHANDAPALLAVA,"

At a little distance to the north-west of this temple, on a flat stone, (No. 32 in the map), level with the surface, occurs the following in old Tamil characters:—

ஹூலி ஸீர இச்சகதலதமானர்க்கு மறிதவிட்டாகு மாப் பட்டியில் திருவமிகிக்கு இருமாவிலமும் திருவிளக்குக்கு கழஞ்சு பொன்னும் குடுத்தது.

"Salutation! two Mis' of land in Māṇatii* for a sufficient daily "meat offering, and a Karanju" of gold for maintaining a lamp, are "granted to lijagatala" Tamānār."

About 100 yards north of the Mandapam is a mass of natural rock, (No. 33 in the map), one end of

* Mapatti is probably the name of a field.

Karanju, an accient weight [= about 72 grains.]

A Ma is a 20th part, [here of a Velli = 6 6157 acres.]

[&]quot;Haganala Taminar "the Lord of this world." Taminar should probably be Tambanar; the title refers to Attrasschandervara.

which is covered with a long inscription in ancient Tamil. The character, as well as that on the flat stone just mentioned, is quite different from those above alluded to; but corresponds with the one first described in Dr. Babington's paper, as "seen on a face of rock by the side of the inner entrance to the Varâhasvâmi pagoda" on the south side of the hill at Mahâmallaipûr, and of which an alphabet is given in plate 13. The greater portion is buried in the sand; but in 1840 this was cleared away, and a transcript of the whole carefully made, of which the following is a translation. The original in modern characters is given at the end of this article; (marked A.)

" Salutation !

"In the presence of TIRUVAYKERVI."

"We Andar Tillai Nayakar, the overseer of (the temple of) Sai "MAHESVARA; Chembiya Mûvênda Vêlar, the steward of this tem-"ple; Pan Mahesvara Batlan, otherwise called Atkonda Villi Selvap-

^{*} Page 263, [p. 53, supra.]

This is read in two senses. Some explain Tiruvikervi as Sarasvati, the goddess of learning; while others read the invocation thus, May the dynmas and Value be pre-eminent.

⁷ Tribhuvanachakravartigal, a repetition of the King's titular name,

[&]quot; Granted for the support of the gods and of Brahmans.

[&]quot; Kangani, literally a watchman or superintendent-

¹⁹ Srikilryam or chief servant.

"pirân, a Siva Brahman, having proprietary right" in this temple and officiating in it's; Nârpattennâyira Battan, also named Aludaiyân "Jhânam Pêttân, a Siva Brahman, having proprietary right in this temple and officiating in it; and Tiruvirichiludaiyân, the accountant of this temple; all of us have sold the lands, (herein undermentioned), and executed a deed engraved on stone, in favour of Andâr Karrappūrudaiyân Nambi Anputa Kūttar, is performing his adorations in this temple. The lands, which we sold to this person because the revenue's in the treasury's of the god has proved deficient, on account of the decrease in the collections (or assessment's) of Tiruvirichilür, the property of the secred name's of Pillaiyâr, are as follows:

"In Peri yêrî Karanî,	Kari
" Adaikādu Tenkūnu	180
"(Attipullam	
" In Unal eri Karani,	
" Adi Mallai Nâtau " (Rettai Cheauvu	
"Rettai Cheauvu	
"In Teligam Karavu or Asputa	Kûttan,
" (Tâdeheruva [?]	
"{Tîdeheruvu [?] "{Uvükkundil	
" (Pāvasāni	
" j In Nirôdu Karuval	
" Chi*** Karayal	
" amounting to Kuris	2,280

- 11 Elni-
- 12 Dovarkanmi-kahetra.
- 12 Kuttan is still a title of the nobler class of Todavers on the Neilgherry Hills.
- 1. Omp. In the Saduragaridi, the meaning of this word is given as Kudivirum, the ryot's share.
- as List Laffic, a mered transvey. Hence, in the Travancore state, the terms employed for that Sirear; to intimate that the Government is under the especial protection of the deity.
 - ு இதைஇதப்பு.
- is \$35 to a compectful mode of describing the property of the god.

In Talai Sari Pālam.

- " Udaiya Nambi
- " Kottamanu
- " Kuditangi
- " Sivadāsa
- " Pattavritti

" Total Kuris...4,150

" Being Nilams 2, Ma 14."

"This extent 2 Nilams, 13 Md, and also the building site and "garden containing 400 Kuris situated to the east of Asputa Kuttan "and Uvakkundil, we have sold to this person (aforesaid), to be his "property, and have received its value, 300 new cash, into the "Pillaiyar's treasury, and engraved the deed (of sale) on a stone.

"Having consented (to his) irrigating these lands either naturally "or artificially, and also conveying sufficiency of water to the trees, "we engraved this on atone in favor of Karnppürudaiyan Nambi "Asputa Küttar.

- " We, the Proprietors of this Temple, have given.
 - "Thus (Signed) Tillai Nâyaka.
 - "Thus (,) Pan Mahesvara Battan, or Atkonda Villi Selvappiran, a Siva Brahman, having hereditary right in this temple and officiating in it.
 - "Thus (,,) Aladhiyan Janam Pettan Narpattennayira Battan, a Siva Brahman, having hereditary right in this temple and officiating in it.
 - "Thus (") Sîva [? Srî] Kâryam Chembiya Mûvênda Vêlân,
 - "Thus (") Tiruvizichiludaiyan, accountant of this temple.
- " I, Nårpattennäyira Pillai, of Tiruppöriyar, know this.
- " I, Munichettu Narayana Bhattau, of Chiaudavur, know this.
- " I, Vêlân, of Chirudâvûr, Amûr Nâttu, know this.
- I. Periandan, for Muran Kali Nesi and Nekkumarava, [? Kali Nesi, Mananeri, and Marava] of Mambakam, know this.

^{[* 144} sq. ft. = 1 Kori, 100 Kuris = 1 Mā, 20 Mās = 1 Vāli, or Nilsm — See note 1, p. 120, supra.]

- " I, Kurdvi Donaya Baltan, of Palyandr, know this.
- " I, Mayindi Kuni [Narayana] Battan, [of Paiyanur] know this.
 - " I, Vishamür Kiravan, know this.
 - " I, Amur Nattu Velan, of Mamallapuram, know this.
- " I, Kuvalaikkanni Maya Kirán Vichau, [? Mambākirán Vichasiran.] Warden of the Pillaiyar temple, know this.

The inscription appears to be an ancient deed of sale, and its importance in this place depends on the means it affords of obtaining some clue to the date at which it was made, and which Dr. Babington hopes may yet be obtained from the similar Varahasvåmi Såsanam. That however given in the commencement is only the andu, or year of the reign of one of the Chola Princes, the exact chronology of which dynasty is yet to be ascertained. There is, however, another inscription, of an ascertained date, at the neighbouring hamlet of Pavarakkaran's Choultry, engraven on a stone under a large Pipal tree, near the steps on the south side of the tank, the characters of which are precisely the same as those of the Saluvan Kuppam rock and the temple of Varáhasvámi; who appears moreover to have been the common divinity of all three villages. It is as follows: (vide the original, in modern characters, marked B.)

"Prosperity! at the holy time of the Makara Sankrama, on Wed-"nesday, the 5th in the constellation of Uttiratadi, in the Brahma

[&]quot; yoga, in the Balavakarana, in the light fortnight of the month of

[&]quot; Makara, in the cyclo year Manmatha, and Saka year 1157, when

[&]quot; Sriman Mahārājādhirāja Paramosvara Sri Vira Pratāpa Vikrama

[&]quot; Deva Maharayar ruled over the earth, (on that occasion,) Tirnven-

[&]quot; gala Nåyakar gave the piece of land surrounding the Mnadapam,

[&]quot;dedicated by Timmappa, for the halting place at the festivals of

[&]quot; Philivettai of Peramal Adivaraha Jaana Piran, the deity of [the three

[&]quot; villages] of Punjeri, Tiroparkadal, and Mahamallaipuram, extend-

"ing over 1,000 Vélise of land, in the Vadakanadu, † of the Kûtam of Amûr, in the Victorious Cholamandalam.—This piece of land, and the salt pan in Kûttapakam, called Vîraya Pâmban, have been given so long as the moon endures for the Pâdivêttai Tîrunâl of this deity. Additions may be made to this donation. May this charity be continued so long as the moon endures! Let the hidden treasures, waters, minerals, and every thing which the land or the salt pan contain within their limits, become the property of this deity. Any person that injures this charity, will incur the guilt of having killed a cow on the banks of the Ganges. The Kâmiyâlars, (or Proprietors of the land), Sengalangamar, Nayîna Mudaliyâr, and Vayîrava Nayînâr, have affixed their signatures to this gift. Thus also Paiyanûrudaiyân Uttamaprâyan Annappan, the village accountant has signed. May presperity continue!"

Who Vikrama Deva was, does not appear; but he may have been a local officer, perhaps a feudatory or governor under the Cholas: which dynasty shortly afterwards gave way to that of the Rayas of Vijayanagaram (Bijanagar.) The Sâlivâhana year 1157, corresponding with A. D. 1235, however, gives a tolerable approximation to the Era of the Tamil inscriptions; which, as connected with the worship of Vishnu under the form of the Boar incarnation, and the representation of the same subject in one of the caves, (plate 5 of Dr. Babington), affords also some clue to the period at which the sculptures were executed. A further guide to the eras of both the Tamil and Nagari inscriptions may be obtained by combining and comparing some scattered notices obtained in other inscriptions.

An inscription at Dhâravaram in Rajahmundry shews that a Vîra Chola Deva‡ was reigning in S. S.

^{[*} See note 1, p. 120, supra.] † Northern District.

[‡] He also bore the titles of Kulöttungs, which seems to have been adopted by several Chola princes; of the 7th Vishau Varddhana; and of Tribhuvana Malla in other inscriptions from the same district. See MS. Catalogue of the McKenzie inscriptions.

1001 or A. D. 1079. His name too occurs in the best authenticated lists of the Chola dynasty. I have no doubt that this is the prince above alluded to. The grant would, therefore, be in 1038, or about a century anterior to that of Pavarakkaran's Choultry.

That these Tamil inscriptions were posterior to the formation of the Atichandesvara Mandapam, the Rathus and the temple cut out of a single mass of rock, (from which Dr. Babington copied the Kâmarâja inscription,) is established by the invocation of Adisandesvar,* the tutelary deity of Tiruvirichilâr, in the inscription on the rock.

In a copy of a Grant at Pithapur, in my possession, Vijayaditya, the founder of the Chalukya dynasty of Kalinga, about the middle of the 6th century,† is described as "destroying the southern "King Trilochana Pallava, and, through the decree of "Fate, losing his life in that country." From the title Pallava it may be inferred that this chief was of the same race and probably the same family as Kamaraja, surnamed Jayaranastambha (the pillar of successful war), and Atiranachanda Pallava.

Another inscription, engraved on a set of copper plates, (in the possession of Mahendra Shanta, a Jain Guru at Hyderabad,) and of an era 60 or 70 years later, contains the following passage:—

^{*} Adisandesvara must be identical with "Atiranachandesvara," the Lingam set up by Atiranachanda. See Dr. Babington, Trans. Roy. As. Soc., Vol. II., p. 267, [p. 59, supre.]

In Tamil, the spreadured "ta" at beginning of a word, and "da" in the modd'e, is identical with the Grantha and Nagari "ta"; and so the only Tamil equivalent for the Nagari "cha," ["sa," and "sa."] † About S. S. 175 or A. D. 353.

"Having conquered in battle, the hostile kings in the different "quarters, &c., he acquired the names of Paramesvara and Vikramā"ditya." Moreover, Pallava Mardu was overcome by this Lord Sri
"Vallabha, who aunthilated the renown of Narasiniha, surpassed the
"valour of Mabendru, and excelled Lovara in affability. He has justly
"assumed the title of Sri Vallabha, being in the unprecedented pos"session of Kānchi, as it were the loosened zone (kānchi) of the
"Nymph of the south. He is also rightly entitled to the name of Rāja"malia, having secured his acquisition by his large and strong arms,
"and conquered the chief (Pālaka) of the Mahāmalla race."

From these facts it may be inferred, that the rulers of Māmallaipura were in a state of independence in the 6th and beginning of the 7th centuries. We know from other sources that the Chola Kings reduced Tondamandalam about the 7th century.† At that time it was parcelled out among a number of petty chiefs of the Kurumbar race,‡ who with their followers were almost entirely extirpated by the Cholas. The family that possessed Māmallaipura was probably one of the principal of these. The excavations therefore could not well have been made later than the 6th century. Neither could they have been much earlier, for the forms of the letters both Grantha and Nāgarī do not justify the supposition of a higher antiquity.§

Under the Chola dynasty we find Tamil invariably employed as the character of inscriptions.

This refers to one of the early Chalakya kings of Kalyan, who is described in the beginning of the copper plates as son of Satya Sriya, grandson of Kirti Varma and great grandson of Pulikesi. His era was about S. Saka 548, corresponding with A. D. 620. The Kalinga and Kalyan dynastics were collateral branches of the same race.

[†] Ellis in Trans. Mad. Lit. Soc. p. 19.

^{2 2}nd Report on the McKenzie MSS, by the Rev. W. Taylor, p. 86. [Madrae] Journal VII., p. 311.

[§] See Prinsep's comparative table of Hindu alphabets.

Whether all the temples were excavated by the Pallavas seems questionable. They were evidently worshippers of Siva. Many of the subjects, particularly those in plates 2, 5, 7, 10 of Dr. Babington's paper, belong to the Vaishnava creed, which is more particularly referred to in the inscription at Pavarakkaran's Choultry, and is known to have been of later origin. It is not improbable, therefore, that these may have been the work of more recent devotees, emulous of the fame of Kâmarâja and Atiranachanda Pallava.

In the possession of the Pujari of the modern temple is a deed in Telugu, engraved on copper plates connected by a ring, with the figure of a boar and a sword on the seal, purporting to be a grant of the village of Nelatur to Kesavarya Sri Rangacharya by Venkatapati Sridevaraya in the Saka year 1532, Playa Samvatsara.

A.

வூடிரியீட்டு நிருவாய்க்கேற்வி முன்பாக திரமையக உது வகிடிகள் மதுரையுமிழுமும் கருவூரும் பாண்டியன் முடிக் தல்யும் கொண்டு விர அவிஷெகமும் விஐய அவிஷெகமும் பண்ணியருளிய திரமையக்கிர ஷெவற்குயாண்டு – ஈப்ள-வ து-ஐயங்கொண்டசோழமண்டலத்தாமூர்க்கோட்டத்து ஷெவ தானம்வூஷ ஷெயம் இருவிழிச்சி அருடைய ஸட வடுக்குவ தானம்வூஷ ஷெயம் இருவிழிச்சி அருடைய ஸட வடுக்குவ ஷெவர்கோயில் அசியம் இருவிழிச்சி அருகைய ஸட வடுக்குவ வெறுமுகள்காணி அண்டார் டில்லோயகரும்றீடிகாரியஞ்சே ம்பிய மூவேண்களையில் காணியுடைய சிவவூரா ஒணன் ஷெவர்கன் மிகெடிக்கு ந்து அட்கொண்டவில்லிசே ல்வப்பிரானுவயன் மினையூரோபட்டன் மிக்கோயில் காணியு

டையில்லட்டு வற்கான் தேவர்கள் மீகெடித்திரத்து ஆளுடையா ன் ஞாகம்பெற்று அன காற்பத்தென்னுவியபட்டலும் - கோ யில் கணக்கு இருவிழிச்சிலுடையானும் - இவ்வளேவோருமி க்கோவிலில் கும்பிட்டிருக்கும் ஆண்டார் கருப்பூருடையா னம்பி அற்புக கூந்தற்கு கிலவிலே வரசா ணம் பண்ணி கல் வெட்டி குடுத்த பரிசாவது பிள்ளேயார் நிருகாம காணியாக இருவிழிச்சில் உள்ளூரில் இறை இறப்பு அரிதாய ஞீரபண் டாதத்தில் தட்டிறை இயக்கையால் நாங்கள் இவர்க்கு விற்று குடுத்த கிலமானது – பெரியேரி கழகரியில் அடைகாடுதென் கூறு - தி எ அம் ம் - அக்கப் பட்டங் தி - உஎடும் ம் - ஊ றல் எ கிகழனிகிலா இமல்லே காதனம் - கெட்டை செனவும் கேக்கமகழுவலுமான அற்பு ககத்தனும் - உவரருண்டிலும்-பாவசாகியும் போகெழுவலும். சி உ க கழுவலும் - ஆ தி -உத்தா அம் - தலேசரிப்பானத்தில் உடைய ஈம்பேயும் - கொற் அமானம் - குடிகாவ்கியுன் - சிவதாசனம் - பட்டகிருக்கி யும் - 🐇 தி - தசாசம் - ம் - 🐇 தி - சதாடும் - குல் -கிலம் - உடன - இங்கிலம் - இரண்டே ஒருமாவணயும் - அ ற்புக்கூக்கனுக்கும் - உவரக்குண்டி.லுக்கும் கிழக்குமனோயும் -உள்படப்பையும் - தி சா ம்-இவர்க்கு காணியாக பெறம் விலக்கு விற்று பிள்ளேயார் ஸிரபண்டாரத்துக்கு கைக்கொட் புதுக்காக - கா - இக்காக முன்னற்றுக்கும் - விலேக்குற பிற்று கவ்வெட்டிக் குடுத்தோடுக்கிலங்களுக்கு கீர்பாய வே ண்டுவதும் - இறைக்கக்கடவதும் - ஏரிகளிலே கீர்பாப வே ண்டுள் கொத்த கீர்பாயவும் இப்படிக்குச் சம்மடுத்து கருப்பூ குடையானம்பி அற்புக்கத்தர்க்கு கல்வெட்டி குடுத்தோம். இக்கோயில் ஒயா நததோம் – இப்படிக்கு இவை இல்லே காய கன் எழுத்து - இப்படிக்கு இவை இக்கோயில்காணி உடைய சிவஸ்ராஷணன் கெடித்திரத்து ஆட்கொண்ட வில்லிசெல்வ போனை பன்மாகொமூரபட்டன் எழுத்து - இப்படிக்கு இ வைகோடுல் காணியுடைய சிவன்றாஜனன் கெத்திரத்து ஆனுடையான் ஞாகம் பெற்றுனுன காற்பத்தென்னுயிசபட் டன்ளழுத்து - இப்படிக்கு இவை சிவகாரியம் செம்பியமு வேண் வேளான் எழுத்து - இப்படிக்கு இலை கோலில் க

னக்கு திருவிழிச்சிலடையான் எழுத்து—இப்படி அறிவேன் திருப்போரியூர் காற்பத்தெண்ணும் எபின்னேயோன் - இப்படி அறிவேன் சிறுதாவூர் முறிச்செட்டு காராயண உட்டனேன் - இப்படி அறிவேன் சிறுதாவூர் ஆமூர்காட்டு வேளானேன் - இப்படி அறிவேன் மாம்பாக்கிழான் கலினெறிக்கு மறினேன் கையனர் குரோவி டிரா ணயபட்டனேன் - இப்படி அறிவேன் பையனர் குரோவி டிரா ணயபட்டனேன் - இப்படி அறிவேன் பையனர் முராவி தொணையபட்டனேன் - இப்படி அறிவேன் வையனர்மிக்கிகுறி காராயண பட்டனேன் - இப்படி அறிவேன் வுரும்கிழவனேன் - இப்படி அறிவேன் மாமல் வ புரத்தோரில் ஆமூர்காட்டுவேனானேன் - இப்படி அறிவே மாமல் வ புரத்தோரில் ஆமூர்காட்டுவேனானேன் - இப்படி அறிவே வ நடிம் விச்சாசிரனேன்.

8.

வைநீழிரமன் மகாசாகாகாகாசபாமேரும் வீடிவிகப்பி ததாப விக்கிசம் தேலமகாசாயர் பேறு இவிசாச்சியம் பண்ணிய ருளாகின்ற - சகாப்தம் - சூராடுவின் - மேற்செல்லாகின்ற ம ன்டுதவருஷத்து மகரகாயற்ற பூறவபக்ஷத்து பஞ்சமியும்-புகவாசமும் - உச்சேரட்டாடுயும் - அறம்மயோகரும்- பாலவ காணமும் பெற்ற – மகரசங்கறம் புண்ணியகாலத்திலே – செ யங்கொண்டசோழமண்டலத்து - ஆமூர் கோட்டத்து - வட ககாட்டு ஆபேரவேகிப்பற்ற ஆன பூற்சேரி திருப்பார்க்கடல் மகாமல்போத்து பெருமான் - ஆதிவராகம் - ஞானப்போன் பாடிவேட்டை இருகாள் எழுக்கருளுகிற மண்டபம் சூழ்காற் பாற்கெல்லேயும் நிம்மப்பருல் சாதனமாகவும் - சுவாயி இற த்குவதற்கு தானமாகவும் - இந்கிலக்க த்தபாக்கத்தில் விசயப் பாம்பன் - அனம் - ஒன்றம் - இந்தப்பெருமாளுக்கு பாடி வேட்டை தெருகான் ஆசக்கிசவாயியாக இக்கத்தற்றும் விருத் இயாய் தானமாகத் இருவேங்களாயக்கள் வீட்டதன்மம் - ஆ சக்சதினூர்பிலில் கடக்கக்கடவதாகவும் - இக்த காற்பாற்கெல் வேடிலும் - இந்த ஒரு அளத்திலும் - உண்டான இந்த விடுக்க படிலபாஷாண சகலசமு தாயப் பிராப்த்சியும் - இந்த நூனப் பிரானுக்கே செல்லக்கடவதாகவும் - இந்த தன்மத் ஒக்கு - அ க்கிரமம்பண்ணினவன் - கெவ்கைக்களையிலே கடூலப்பகளை வதைத்த தோஷத்திலே போகக்கடவராகவும் - இந்த தன்ம த்துக்கு காணியாளர் - செவ்கலங்கமார், நமினமுதலியார்-வ மிரவநமினர் எழுத்து. இப்படிக்கு ஊர்க்கணக்கு பையனா ருடையான் உத்தமபிராயன் அன்னப்பன் எழுத்து - முறை 2வு-க. V.—On the Inscription near the Varahasvámi Temple, at Mamallaipuram or the Seven Pagodas, with a transcript and translation. [By Sir Walter Elliot, K.C.S.I.]

[From the Madras Journal of Literature and Science, Vol. XIII. 1814.]

HE above-mentioned inscription is cut in a niche, I on the face of the rock against which the modern pagoda is built. The eastern side of the building abuts on the niche, about one-fourth of which is in consequence covered by the wall, and a considerable portion of the writing is thereby hidden from view. The circumstances under which the transcript was made, will be found in the Proceedings of the Committee of the Literary Society of the 6th July 1844, at the end of this No. [31] Three copies of the inscription were made by three different parties, which were collated by Tandavaraya Mudaliyar, the learned Principal Sadr Amin of Chingleput, who also supplied a Telugu paraphrase of the whole, by the aid of which the present translation has been prepared.

Svasti Sri!

In the 9th andu of Koppara-kesari-varma, also called Udaiyar Sri Rajendra Dovar, who having taken the whole Irastaippadi seven taken and a half, having intimidated Ahava-Malla in battle amid the pitfal (koppam) of his army, seized upon his elephants and horses, and performed Instrations of victory, when he deigned to sit upon his throne,—the citizens of Jananathapura which is Māmallapura the

chief city of Amurnud in Amurkotta in the prosperous Cholamandalam, (Sôramandalam) and we the inhabitants of Périlam, do record that the eastern boundary of the land which we have granted for Alvar (Arvar) in the temple of Paramesvara Mahavaraha Vishan in our village, inclusive of the land formerly held free of tax, as Devodinam, lies west of Sikutticheri-its southern boundary is the north side of Vavaluran kannar nilam, belonging to Mahavishan in this village,-its western boundary is the vast (shore of the) backwater (or creek)-and its northern boundary (reaches to the) south side of the temple of Mamallai Perumal and to the fresh water well on the south-east of the Koneri-we have granted to the Devar as Devadonam, free of tax, all the lands within these four limits, over which the guana has run and the tortoise has crawledinclusive of air nilams and punjey nilams, setting apart four tadist of land with trees and arable fields within this tract, for the expenses of meat-offerings (bali) to the deity, and determining that from the produce of the remaining at nilams, one padakkut and four atries of paddy, which at the rate of two-fifths are (or yield) one knguni of rice, shall be set apart for the offerings of food to the Devar for the two sendhis or stated periods of worship at four noris of rice for a sandhi-and also one kukuni of paddy for two sandhis at four saris for a sandhi-for two sorts of kasis (or meats) for each sandhi, two and a half sevidus | of ghee, one uniss of cards, adails type consisting of two areca nuts and eight beetle leaves for a sandhi, in all three kuRunis

This Alvar is still worshipped by the Vaishaava sect under the name of Bhata, is the following invocation:

"I adore Bhûta who from a portion of Vishau's Clab, was born in a blue lotus at Mallapuri on the sea-shore, under the sign of the Balance in the constellation of the Dolphin."

[† Lit. "rods." I square rod = 1 kuri.—See note * p. 123, supra.]

Two marcals, [marakkil.]

§ A padd or measure, [— in different localities, from 50 to upwards of 160 cubic inches, the present standard Government measure,] the [fourth, 5fth, sixth or] eighth part of a marcal.

J A marcal.

A serids is the 120th part of a padi or measure.

** Half padi or measure.

[तिला अविष्ठा संस्तं स्तं क को लमा लिनः । तीरे पुको त्यला का वापुर्यामी डेग्दां प्रकं॥)

and four serie of paddy for two sendhis should be paid, and that the people who cultivate the lands, and the people in the Madavilägame of this Devar shall not be subjected to the payment of any tax.—I wrote at the desire of the citizens of Māmailapura or Jananāthapura and the people of Pērilam—signed: Tiruverichiludaiyār Tondan Adavalān—Karnattān of this village; this is my writing.

This is Olinagan Madaiyan Aragiya Chola the Amur-natta Muren-davelan's writing.

This is Olinagan Chandrasekura's signature.

This is Olinigan Narhyana's signature.

This is Kalatturan Sütti Araisan's signature.

This is Konandai Sirâlan Setti's signature.

This is Indipuravan Sanganagan's signature.

This is Mâppûdî Nârâyanan Mâdakkali's signature.

This is Mappudi Ammodi Arava Murti's signature.

This is Uchain bayan Mugalinagan's signature.

This is Vandâranchêri Udaiyan Arayan Pichan's signature.

The person who molests this charity will incur the sins of having committed capital crimes on the banks of the Ganges and at Kumari.

Svasti Sri!

In the 9th andu of Koppara-kesari-varmar (or) Udaiyar Sri Rajendra Devar when, having taken Irattaipadi of the whole seven lakhs and a half, having intimidated Ahava Malla midst the pitfal of his troops, having seized upon his elephants and horses, and having performed lustrations of victory,-he deigned to sit on his mighty throne; we the inhabitants of Tirnverichi, the Decadenast and Brakmadenam (village) in Amurpad of Amurkotta in the prosperous Cholamandalam, do write-that the eastern boundary of the lands which we are to grant as Devadanam free of rent, for the Alvar in the temple of Sri Paramesvara Mahavaraha Vishau, in Mamallapuram or Jacanathapura the chief city of this Nad lies west of Kommadikundil in the road to the tank Vasnakkanéri-the southern boundary (of it) is the north of Pallacheauvu or the land called Kalatturan paramana mugali-the western boundary (of it) is east of the field (called) Satturan Chandra Sekara kirama vittan-and the northern boundary (of it) south to the field (called) Kariyan semme mettan konavan. We have granted for this Devar, the three hundred kuris of the land (named) Examennu within this boundary as Devadinam free of rent, together with the water to irrigate this land from the tank Vannakkanéri and also the water channel.-We are to free the cultivators of this land from the payment of the principal

^{*} The establishment or inmates of the temple.

(peruvari or ayin) and sundry (silarari or additional) taxes—and also from forced labour, (vetti) and the carrying of burdens and pounding of grain for the food of persons of all descriptions. Thus having agreed, we have granted (this) as Devadinger free of rent.

I, Bhāradvaji Ādavalān, a Siva Brahman of Kaspākkam in this Nād, wrote this at the request of the inhabitants of Tiruverichi. This is my writing.

This is the writing of Padayakkiram vittan.

This is the writing of Devagauata pattan of this kehetram.

This: Sâtandai mallan sanagan.

(effaced.)
Olinagan Nārāyanan.
This is my writing.
This
of this kahetram.
Pattan.

I know, this is the writing of Arambakirán Kāri Irāman, Mūvēndavēlān of Amūrnād in the prosperous Cholamandalam.

This is the writing of Tonda Adavalan the Karnattan of this village.

In this andu, Olinagan Madaiyan, Müvendavelan of Amürnad, granted 90 goats, for a lamp to be kept always burning.

Kamakodan selavan, &c.

The remainder is defaced.

Two grants to the same temple are here recorded, both made in the same year but by different parties. The opening sentence of both is word for word the same, and constitutes the most important portion of the deeds; possessing a double value both as affording the means of ascertaining the exact date of the Tamil inscriptions at Mamallaipuram, and as a historical record confirming in a remarkable manner, a fact of some importance ascertained from totally distinct sources. In a paper on the Chalukya Princes of Kalyan in the Dakhan published in the IVth Vol. of the Journal of the Royal Asiatic Society, and republished in Vol. VII. p. 193 of this Journal, it is stated on the authority of an inscription at Anigiri in the Dharwar district, that Somesvara Deva Chalukya I., surnamed Ahava

Malla had been invaded by the Chola Raja who had ravaged the southern provinces of Kuntala-desa, and destroyed the city of Pulikara-nagara, the modern Lakshmesvar near Savanûr. The Chalukya inscription asserts that Ahava Malla defeated and slew the invader, and there is no doubt the invasion was ultimately repelled. But enough is admitted to show that it had been in the first instance eminently successful. The present inscription evidently refers to the same fact, and there is no doubt that Vira Rajendra Chola, surnamed Koppara-Kesari-Varma is the Chola Raja above referred to. This is further confirmed by other inscriptions of this same prince, on the magnificent temple at Gangondaram, on the north bank of the Cavery, of which he appears to have been the founder. One of these, in the 5th year of his reign, runs thus, "Ko-Viraja-Kesari Varma named Rajendra Deva, wielding the sceptre with valour for a companion and munificence for an ornament, freeing himself from the blackest sins, having intimidated Ahava Malla of Kudala Sangama, having vanquished the Vikkilan and Singalan,* and taken their queens with their effects and carriages, and having a second time terrified Ahava Malla in battle ; having also recovered Venginadu and fulfilled the vows of his elder brothers, &c." In a subsequent grant in the same temple he is described as "having perpetuated his fame in the northern country which he conquered, &c."

The kingdom of Kalyan had not long before been rescued from foreign enemies by the great grand-

[&]quot; The Singulan must refer to the King of Ceylon.

father of Somesvara Deva I., and may not have been yet fully re-established, thereby inviting the attacks of its southern neighbours, who were then in the height of their power. The inscriptions of the father of Somesvara Deva I. named Jayasiniha, show that he also was at war with the Cholas, but their differences must have ceased with the contest recorded in the present inscription, for the youngest son of Somesvara Deva,-Vikramaditya II. was the most powerful sovereign, not only of his race but of his time, and ruled over an enlarged and extensive kingdom for 52 years, in the numerous extant inscriptions of which, no mention occurs of a Chola war. On the other hand, the Cholas had attained their greatest prosperity at the period of the inscription, in the time of Vîra Rajendra Chola, whose father Rûja Rûja Narendra, acquired possession of the whole of Telingana, by intermarriage with the eastern branch of the Chalukya family, sovereigns of Vegidesam, and left to his son a kingdom, extending along the coast from the mouth of the Godávari to Râmesvaram, and inland probably over the greatest part of the southern provinces of this Presidency.

The next point is to identify the era of Vira Rajendra Chola with that of Somesvara Deva I, surnamed Ahava Malla. The latter has been ascertained with tolerable precision in the paper above referred to, and is shown from a comparison of several inscriptions, to be from about S. S. 962 to 991.* By a valuable inscription recently procured, I find

that Râjendra Chola succeeded his father Râja Râja Chola in S. S. 986, and the same authority shows that he still continued reigning in S. S. 1001. It is clear therefore that he was not killed in the action with Somesvara Deva. But besides that the metaphorical language of the inscription does not imperatively require such a rendering, it is very possible that Rajendra Chola may not have commanded in person, but may have intrusted the expedition to one of his generals who, as shewn by numerous inscriptions of that age, were in the habit of assuming the family name of the sovereigns under whom they served. The date of the inscription, the 9th of his reign, would therefore be S. S. 995 or A. D. 1073. The battle of Lakshmesvar must have occurred very shortly after his accession, for the Gangondaram inscription already quoted is dated in the 5th of his reign. The synchronism therefore of the three records is perfect.

The last object of inquiry is the identity of the places referred to as the scene of the war. The term Irattaippadi used in both the Chola grants, does not occur in any of the Dakhan inscriptions that I recollect. It may, however, have been the familiar term for Kuntala-desa in the south. Instances of such diversity of nomenclature are not uncommon. In the Dakhan, at this day the Tamil country and people are invariably called Konga-des and Kongas. At Malacca and by the Malays generally, the people of Southern India pass under the name of Klings, from the ancient Kalinga. Now we know that a powerful race, the Ratta Kula, originally overcome by the Chalukyas and held in subjection for several centuries, again obtained the ascendancy about the

Deva Chalukya, the great grandfather of Ahava Malla in S. S. 895 or A. D. 973. Among the titles of Ahava Malla himself, we find an indication of the more recent independence of the Rattas. In an inscription at Nilgund in the Dambal Taluk of the Dharwar district, he is described as "possessing the lofty golden parasol and the whole territory that had belonged to the Rattakula chief, Sri Vîra Martanda." A distinguished family of this Rattakula, likewise flourished at Parsghur and Samdatty in the Dharwar district under the Chalukya dynasty, and a considerable town yet exists under the name of Rattehalli on the Wardah, about 30 or 40 miles south of Lakshmesyar.

In the Gangondaram inscription, the Chalukya prince is designated as Ahava Malla of the Kadal Sangama. This is the name of the junction of the Tunga with the Bhadra river near Huli Honore, where is situated the Matham of a celebrated Guru of the Smarta sect, usually called the Kudalgi Svami.*

There is good reason to believe, therefore, that "Irattaippādi" was the name applied by the Tamilians to the southern province, at least of the Chalukya empire, and even to suppose that it was used to signify the whole kingdom. This opinion is strengthened by the use of the expression "the whole 7½ lakhs." In the same inscription that gives

^{*} There are two Malhams of the Sankara Bharati or Smarta sect in this neighbourhood—Sringeri and Kudalgi, besides another at Sankervar, near Kolapur.

the history of the union of the eastern Chalukya and Chola families, it is stated that the first founder of the former race, descended from the rulers of Ayodhya, "having conquered Kadamba Ganga and other earthly rulers, reigned over the southern country of 71 lakhs from Narmada to Setu" and elsewhere, similar references are made to the 74 lakhs dominion of the Kalyan kingdom. This evidently refers to the kingdom of Kuntala-desa only, of which Kalyan was the capital; for that of Kalinga or Vegidesams was the subsequent acquisition of a collateral branch. What the number 74 lakhs refers to is not clear. In all the inscriptions of that era, territorial divisions are designated by a number unaccompanied by any explanation of the objects to which it refers. Thus the Kadamba family which became a feudatory to the Kalyan Chalukyas, are always described as lords of the Banawassi 12,000. It may refer to the number of villages or townships, to their revenue, or to the quota of troops the chief was bound to bring into the field.

The inferences bearing on the local history of the Seven Pagodas to be drawn from the preceding inscription are the following. The era of the oldest Tamil inscription is clearly fixed at the latter part of the 11th century, and that previously assigned to the rock sâsanam of Sâluvan Kuppam is confirmed. For Vîra Chola Deva surnamed Tribhuvana Malla is shown by the same inscription as that which gives the date of Vîra Râjendra Chola, to have been the second son of that prince, and to have been

For a notice of Vegideram or Vengideram, see Journal Vol. xi, p. 304.

nominated by him viceroy of Telingana in S. S. 1001, (A. D. 1079) which would place the execution of the rock inscription stated to have been out in his 36th year, in the beginning of the 12th century or S. S. 1037, corresponding with A. D. 1115. Further, it is evident from the facts of the grant to Âlvâr, in the temple of Paramesvara Mahâ-varâha Vishnu, and the subsequent mention of the temple of Mã-mallai Perumâl, that the more modern creed of the Vaishnava sect had been established, and that of the Saiva subverted. Lastly, the place appears to have borne the name of Jananâthapuram in addition to that of Mâmallaipuram, which it is remarkable is invariably here written Mâmallapuram.

In the Appendix to Mr. Ellis' treatise on Mirasi rights, a copy and translation of the Saluvan Kuppam inscription will be found, which, had it been known at the time, would have rendered the publication of that given in a former part of this volume (p. 47) unnecessary. The two documents agree pretty nearly, but Mr. Ellis seems to have had a less accurate transcript, than the one prepared for me, which was obtained from two copies made by different individuals acquainted with the ancient character, and these were carefully collated by Tandavaraya Mudaliyar. Mr. Ellis has also inserted at the same place a version of the few initial half-lines of the Varáhasvámi inscription, but these were evidently too imperfect to give the true sense. He, however, agrees in referring the local chiefs antecedent to the Cholas to the Kunumbar race, though he

errs in supposing (Ahava) Malla to have been one of them.

The Seven Pagodas have received a greater degree of attention from their vicinity to Madras, than they otherwise would have obtained. The repeated notice that has in consequence been bestowed on them, has thus brought together almost everything of interest connected with them, and the curious visitor is thus furnished with data, from which to form his own opinion of their age, origin, and object.

* Heyno's Tracts XXI. p. 333.

முதற்சாஸ் நம்.

வுவதியத் இரடடைப்பாடி பெழ்கை பிலக்கமுங்கொண்டு பொரிற்றகைக்கொப்புத்தாவையல்லனே பஞ்சவித்தவனு ஊயுக குதினையுக கைக்கொண்டு விஜ்பாலி ஷேக்குசெயுக விர்வி ஊாஸ்கத்து விற்றிருந்தருளிய கோப்பர கெஸ்ரிவர் மார்கையையார் நீராஜேர் இடிவாக்குமாண்டு ஒன்பதாவது இயக்கொண்ட சோழமண்டலத்து ஆமூர்க்கொட்டத்து ஆமூர் காட்டு நகரமாமல்லபுரமான ஐக்காதபுரத்து நகரத்தாமும் பேரின்மையோமும் எழுத்து வைகளோயிவரமெனரம் உர் வார்க்க விஷ்டமர் ஊத்தாழவராக்குக் தேவதாக இறையிலியர் கழுண்டிடைய நிலமுட்படக்கோடுத்த நிலத்துக்குக்கும்பா

நகேலில் கொகுட்டி.சசேரிக்குமேற்கும் தென்பாற்கேலில் ணாகமுடையமல்பாவிடை - ககள கிலமானவயறுமுரன் கண ணுறைக்குவடக்கும் மெலபாற்கெலில் கழிக்குக்கிழக்கும் வடபாறகேஸ்ஸ் மாமல்ஸ்பபெருமான் கோமிலுக்கும் கோ னேரித்தென்கேமுத்தன்ணிரக்கிணற்றக்கும்தெற்கும்.ஆகஇல காறபேசாலில்கரும் கடுவுபட்ட கோகிலமும்புன்செய்கிலமும் உள்ளிட்டு உடும்போடி அமைதவழகதென்கைப்பட்ட நில மும்இறையிழிச்சி இஈலிலமித்தெவாக்கு தேவதாக இறையி வீயாகவும் இந்தில் ததுளமாம்புல் முள்ளிட்டகண்ணுற் தடிகர அம் தேப்பட்டியாகவும்கேக்கோற காகிவத்துப்போகள் கோண்டு இத்தெவாக்குஸ்சுதியான அக்குக்கிருவமுது அரிகி நானுழியாகஸாதியிரணடுக்கரிசி குஅணிக்கு ஐஞ்சிரண்டாக கெல்லுபத்தகு காகாளு மியும் ஸக்கியான அக்கு ககறிய முதிர ண்டும்கைய்யுத்த இருசெயிடரையும் தமிரமுது உரியும்அடை ககாயமுது-வெறுகாவிரணமே இலேயமுது எட்டுக்கும்கேல அகாகுழியாக ஸாதியிரண்டுக்குகெல்லு குஅணியும் ஆகஸ்க திபாண்டுக்கு செல்றுமுக்கு அணிகாகுழியாக கிமகத்து செல வதாகவும் இக்கிலமுழுங்குடிகளேயும் இத்தேவர்மடவினாகத திருப்பாள் யும்எப்பொப்பட்ட இறையும்காட்டப்பெருதொ மாகவும் இப்பரிசு இசைக்கு தெவதாக இறையிலியாகக்கோ மாமல்புரமான ஐக்காதபுரத்து ககாத்தொழும் பெரினமையோமும் இவாகள்சொல்ல எழுதினேன். இவ வூர்கர்ணத்தான திருவெழிச்சிலுடையான தொண்டன் ஆட வலானேன் இவைபெண்ணேழுத்து. இவை ஒளிராகனமா கையான அம்தாகாம் ஆம்பாட்டு மேவைக் வேவா வெழுத்து. இவைஒளிகாகன-சகதோசெகானெழுத்து. இவவ ஒளிகாகன காராயண்ணெழுத்து. இவைகள் ததுழான சூற்றி அரைச்னேழுத்து. இவைகொன்கைச்சான்செட்டியேழு தது. இவைபிணடிபுரவன்சங்களர்களெழுத்து. இவைமாப பூதி காராயணன மாதககலியமுதது. இவை மாபபூதி அம மொடி ஆராவமுர்தினேழுத்து. இவை உசசாவிழங்க முக கொக்கெழுத்து. இவை வண்டாழ்ஞ் சேரியுடையான அரய வடிச்சனெழுத்து. உபலித்துக்கு அழிவுசெய்வான கனைக வீடைக குமரியிடைக்கேயதார் செய்தபானங்கோளவான.

இரண்டாவ துசாஸ் நம்.

ஒர்ஷித் இரடடைப்பாடி பெழரையில்க்கமுற்கொண்டு பொரிற்றம் கணக்கொப்பாத்தா ஹவமல்லின் பஞ்சுவித்தவ தூர்வாயு குதிரையு வக்ககோண்டு விஜயால் ஷக்குசெய்து มิเลเงือ ละเพรุธเมมี อุปกรุธเททีย เราบบา เรองก็อกับเก ன உடையாட்காறை உடுவக்குயாண்டு ஒன்பதாவது ஐப்கசொண்ட சோழமண்டல்தது ஆமூர்க்கொட்டத்த ஆ மூரகாட்டு தெவதாகமால் ஹதெயமதிருவேழிச்சிலைம் எழு தது இக்காட்டுக்கரமாமல்லபுரமான அக்காதபுரத்து குவா மெருர மடிவாகவைவட்டிரு இத்தாழவாக்குதேவதாக இறையிலியாக எங்களூரில் நரங்கள்கொடுக்கிற கிலத்துக்கு கிழபாற கெல்ல வணைக்கணிவழிகொடும் கருண்டிறுக் குமேறகும் தென்பாறகேலில் களத்துமான பாமனமுக்கி திலமான பள்ளசரேறவுக்குவடக்கும்மெல்பாறகெலியசாத துழான சகதிரசகாகபோமவித்தன கிலத்துக்குக்கிழக்குழ்வட பாறகெலில் கழியன்செம்மெடும்ட்டன்குணவன் கிலத்துக குகதெற்கும் இக்காறப்பொல்ல உள்ளும்கிவுடப்பட எற மென்று ஞசுறவு குழியிகு திக்குறைவு உள்ளடங்கமுன் ஹா அகுழியும்இறையிழிச்சி இருவிலமும் இருவில்கதாகு வண ணக்கணிவழிகீரும் கிராபகாறுமுள்பட இத்தேவாக்கு தேவதாக இறையிலிகாகக்கோடுத்தொம் இன்னில்முழுவரு டிகளே இனனிலததால் வந்தபெருவரியும்சில்வரியும் வெட்டி முடடையாளும் எச்சோற்றக் கூற்றக்கூறும் உள்ளிட்டுக கடிதொன்றும் காட்டக்கட்வொழுல்லாதொமர்கவும். இப்ப ரிசு இசைக்கு தெவதாக இறை இழிச்சிக்கொடுக்கொம். திருவ நிச்சிலாமவாகளவேண்டஎழுத்தோன் இக்காட்டுக்கறபாக கத்து பில்வுராஜானன் மார்தாஜி ஆடவலானோன் இவை எனனேழுத்து. இவைபாதாயக்கோமவித்தனேழுத்து. இப படிக்குசெத்திரத்த தேவகளுக்பட்டனேழுத்து. இப்படிக் குச்சாத்தக்கையல்லன சன்சனென்

இவனகைமாடடாகசி

மற்வேன் ஒளிஞகன் காராய்வா வென் இவை என்னேழு

த்த இப்படிக்கு

Q4 6 全元 东西

பட்டனேன் இப்படிக்கு அரும்பாக்கிழா வகாழி இராமகான ஐயங்கொண்ட சொழ்ஆமூரகாட்டு மு வெரதவெள்ளெழுத்து. அறிவேன் இவலூர் கர்ணத்தான தொண்டஆடவலாடினமுத்து. இவவாணடிட இத்தெவாக்கு இவவூர ஒளிகாகன மாதையான ஆமூரகாட்டு மூலைக்கவ ளானவைத்த திருநாதாவிளக்கு ஒன்றக்குவைத்த ஆடு தொண்ணுற். இத்தெவர்க்கு இடையர

最近的可要使到到到医我们上上到图 கொடன்செல்வன்கையுற்ற

西哥公司市 காறபத்தைக்கும்.



VI.—Notes on the Ruins at Mahâbalipuram on the Coromandel Coast. By C. Gubbins, Esq., B. C. S.

(From the Journal of the Asiatic Society of Bengal, Vol. XXII. 1853.)

THE temples of Mahabalipur or Mavalipuram are situated in Lat. 12° 36′ 57′ North, and Long. 80° 14′ 1″ East; nearly thirty-five miles south of Madras, and about five north of the little town of Sadras.

They are built and excavated from a low rocky ridge that, rising isolated from the plain, runs slanting towards the shore for about a mile and a half. The highest part, towards the north, is little more than 120 feet in elevation; and perhaps a mile from the sea, into which the southern extremity rans. It appears to have some small spurs, which may be seen cropping out at various points on the beach.

It is chiefly of a binary granite, that conveys to a casual observer the idea of having been recently half-wetted by a driving pelt of rain; and although extremely hard, splits readily into masses of various but considerable size. I saw a block from forty to fifty feet in length, and twenty-five to thirty feet in width, that had been divided with an apparently plane surface by a single blast of gunpowder. The hewers of the caves, however, do not seem to have

† I say "apparently," because, with reference to the known conchoidal fracture of the rock, it is probable that when closely examined the surface would be found somewhat curved.

As far as I could perceive, it was entirely so; but I had not leisure for an examination sufficiently minute to authorize my speaking positively.

enjoyed the assistance of this powerful agent: their method was to trace out on the surface of the rock the line in which they required a separation, along which small holes were made with the chisel and wedges introduced with sufficient force to compel cleavage. It would, however, be difficult at the present day to determine whether these wedges were of wood, well dried before insertion, and subsequently swelled by the application of water; or of metal driven in by repeated blows, as appears to have been the custom in ancient Egypt.*

[" A series of bare granite rocks, naturally of fantastic contour, nearly a mile long and 120 feet high, has afforded the Hindu artist ample scope for the exercise of his chisel, which must have been wrought of the finest tempered steel, for which India, since the dawn of history, has been justly calebrated. The bronze tools of the Egyptians might answer well enough in the limestone quarries around old Cairo, in working the blocks which constitute the great bulk of the pyramid, but would be of little avail in the quarries of Syene-a type of whose granite we find in the redder felspar. Quarternary granites compose the great monolithic Rothasof the Seven Pagodas-a mixture of red and white felspar, white quartz, dark mica, and hornblende. It is more than probable that Indian steel found its way into Egypt during the early traffic that is known to have subsisted between India, Judae, Yemen, and Egypt. It is absurd to suppose, that the sharply-cut and deeply-engraven hieroglyphics which cover the granite obelisks of Egypt, were done with chisels of bronse, oven armed with corundum dust. Quintus Curtius informs us, that Porus presented Alexander with a quantity of steel as one of the most acceptable and valuable gifts India could offer. The granite blocks here, as elsewhere in India, are subject to spontaneous concentric exfoliation and splitting. The globular mass, apparently about sixty feet in circumference, which we see nicely poised on a convex mass of granite—the pat of butter petrified by the god of milkmaids, Krishna-is ascribable to the first process; and the rents in the sculptured rocks-one of which cleaving the monolith pagodas, was ascribed by Mr. Chambers to a violent earthquake +- have doubtless been caused by the latter process of spontaneous splitting."-Newbold's "Notes on the Coast of Coromandel, from the Pennar to Pondicherry," in Journal, Asiat, Socy. of Bengal, Vol. xv, p. 210.] [+ P. 10, eupro.]

The rock yields to the weather by conchoidal peelings, which gives to the group the general appearance of a mass of gigantic boulders, or a confused assemblage of ruined domes. Considering its hardness, it seems to be peculiarly affected by the sea air. This was remarked by Mr. Chambers in 1772 and 1776. "All these figures are doubtless much less distinct than they were at first; for on comparing these and the rest of the sculptures that are exposed to the sea air, with others at the same place whose situation has afforded them protection from it, the difference is striking; the former being every where much defaced, while the others are fresh as recently finished;"5 and it is necessary to bear in mind this characteristic when discussing the antiquity, either positive or comparative, of any portion of these edifices.

The greater part of these temples are excavations after the fashion of Ellora and Elephanta; superior in taste and symmetry, though far inferior in dimensions to the first-named.† The most perfect and beautiful is in a narrow ravine, towards the northern part of the range, and facing to the West; whereby it has been well protected from the effects of the sea air. Although small in its dimensions, it is remarkable for its artistic merit: the columns in particular are slender and most graceful; the pedestals couchant tigers facing outwards; the capitals elegant and well proportioned, though fashioned in a style unknown among the orders of Grecian architecture. Mr. Chambers remarks on

its sculpture that "the figures of idols in high relief upon its walls are very well finished, and perfectly fresh." Another appears to have been dedicated to Siva, who is represented, in the middle compartment, of large stature and with four arms. A small figure of Brahma is on his right; Siva with his consort Parvati on the left; and his left foot rests on a bull couchant. At one end of the temple is a gigantic figure of Vishnu sleeping on a Cobra da capello, with several heads so disposed as to form a canopy above the god. At the opposite end appears Sivani, in the character of Durga, with eight arms, mounted on a lion; opposed to her is a gigantic figure with a human body and buffalo's head, t much resembling that which is elsewhere called the Yamaraja; between them is a human figure suspended head downwards, apparently the object of their dispute : and the monster brandishes a club, while the goddess is armed with various weapons and accompanied by some dwarf attendants.

Mr. Goldingham remarks, "The figure and action of the goddess are executed in a masterly and spirited style:"‡ and Lieutenant Newbold observes that "the best executed figure of the king of the beasts is that on which the goddess Durgå is seen mounted, in the sculptured cave near the summit of the hill."§

^{[*} P. 6, supra.]

^{[†} Mahishasura.--Cp. Babington, p. 49, and Braddock, pp. 99 ff., supra.]

^{[†} P. 33, supra.]

^{[§} This passage occurs in a description of the Seven Pagedas quoted, (without Author's name,) at pp. 253 ff. of Pharoch's Gazeteer of Southern India. I have not access to the original paper.—En.]

Not far off, a large polished slab about ten feet in length, with the figure of a couchant lion at the southern end, is shown as the bed of the Dharmarija: which may probably be understood as the "Lit de justice," or throne, whence some prince of that name was wont to dispense justice to his people.

Of the other caves some were considerably larger, and had more the appearance of being dedicated to Vishnu: all facing the East. But the striking point in which the whole series resembles that of Ellora is their unfinished state. Mr. James Fergusson remarks of them in a paper read to the

R. A. Society in 1843 :--

"One of the most singular characteristics of this series of caves is that they are all of one age, and probably the work of one prince, who has carried on the works simultaneously, but from some cause or other has been unable to complete even one of them; had one been finished, or had there been any gradation of style or workmanship, some chronological arrangement might easily have been traced; but nothing of the sort exists."

Another still more remarkable point of similarity is the repetition of the sculptured group, representing a skeleton figure in a suppliant attitude before a personage appearing to possess authority. Mr. Goldingham describes the group at Mahabalipur as follows:

"Near this structure, the surface of the rock, about ninety feet in extent, and thirty in height, is covered with figures in bas-relief. A gigantic figure

of the god Krishna is the most conspicuous; with Arjuna his favourite, in the Hindu attitude of prayer: but so void of flesh, as to present more the appearance of a skeleton than the representation of a living person. Below is a venerable figure, said to be the father of Arjuna; both figures proving the sculptor possessed no inconsiderable skill.

It does not appear whether Mr. Goldingham had any authority for this interpretation, beyond that of the attendant Brahmins, who are always ready to affix the names of some Hindu god or hero to every ancient sculpture; but I could not perceive in the standing figure the usual attributes of Krishna; neither can I recal any tale or legend that represents Arjuna and his father Pându as suppliants to that divinity, in a state of starvation.

When I visited the caves of Ellora in 1841, Lieut. Howarth, then engaged in making drawings of the bas-reliefs, informed me that the group was generally considered to pourtray a miser holding a bag of money, while his wife and son, reduced to skeletons, are vainly supplicating for food; but on minute inspection I was not satisfied with this interpretation, and find my notes on the subject as follows.

What is assumed to be a purse tied round the waist of the miser has not the appearance of a sack containing money; but might rather represent a girdle, drawn tight round the body to ease the sensation of hunger, as is the custom with most semi-civilized nations: neither can it be a bag of coins that he holds in his hand, because the thick

part is above the hand and terminates in a point at top; but it might be an instrument for cutting the rock, which he is holding out to the half-starved figures at his feet. The little fat cherub may as well be supposed to be bringing him a bag of treasure, as to be taking it away; and then the entire group may be imagined to pourtray the cause and mode of construction of these caves, as a work undertaken by some prince or wealthy chief during a time of famine to relieve the wants of his starving people. Admitting this supposition, we shall have no difficulty in accounting for a continuation of the bas-relief which appears appended, not only to this group but also to a similar one in less perfect preservation in another cave: and we shall recognize Ganesa, at the head of a row of females, each carrying a child in her arms as exhibiting the eventual results of the judicious disbursement.

This interpretation is merely a conjecture, but it seems to derive great support from the existence of the same group on the rocks of Mahâbalipuram.* We can hardly imagine sculptors at such very different parts of India happening to invent precisely the same story: though it might easily occur that both had to relate to posterity the same events. It is no very great stretch of credulity to suppose that in both places the works were undertaken by some prince to employ his famishing subjects during a time of great scarcity, and to furnish them with food without supporting them in slothful idleness. This is exactly what was done by Sir Charles Met-

^{[*} The identity of the scenes represented in the sculptures at the two places is not apparent.]

calfe in our Upper Provinces during the famine of 1837-8, and it does not seem impossible that similar events might suggest similar remedies, to beneficent and intelligent minds, even at an interval of many centuries. Nor are we without some indications that such actually has been the case: for Mr. Taylor, quoting from the Mackenzie papers, says:

"In the Kali-yuga, Singhama Nâyadu the Zemindar of the Vellugotivâru race, seems to have ruled here. In that time, during a famine, many artificers resorted hither, and wrought on the mountain a variety of works, during two or three years."*

This theory will explain how in both cases, (Ellora and Mahabalipuram,) a number of works were commenced simultaneously, in order to employ at once a large number of workmen: and how they came to be left unfinished; the people naturally returning to their ordinary occupations, when the pressure of famine was removed.

I must not omit to mention another tradition which attributes the construction of these works to a body of northern artificers, who fled from the tyranny of their own or some conquering prince, and were suddenly recalled to their homes, by proffered favours and concessions on his part; nor the conjecture of Mr. James Fergusson, who, discrediting this story, accepts Singhama Nayadu as the prince

^{[*} Madras Jonrnal, Vol. viii, p. 65. Cp. note c, p. 115, supra.—
"About 500 years ago a Poligar of the name of Balicota Simcomnaidu lived here, and began to build a little fort on the top of
the rock, some ruins of which still remain, as bricks, &c. It is also
said that Krishnaruilu, who lived about 250 years ago, employed
some workmen, who had been driven from the north into the
Carnatic in search of bread."—Heyne's Tracts on India. London,
1815, p. 335.]

to whom the excavations are due: and tracing him to his death in battle, while besieging the fort of Jalli palli in the thirteenth century, conceives this event to be a more probable cause of the sudden interruption of the works. "It being entirely a fancy of his own, and neither indigenous in the country, nor a part of the religion of the people, it is not probable that his successor would continue the follies of his parent." Either of these suppositions would certainly account for the non-completion of the works at Mahâbalipûr: but we should then have to seek out some analogous cause for the same circumstance at Ellora: and the remarkable repetition of the significant group of sculpture would remain totally unexplained.

There are a variety of other sculptures both of beasts and human beings; and often presenting a mixture of both. The most conspicuous is the king snake, with the head and body of a man, terminating in extensive serpentine convolutions, often winding round other groups.† They are nearly all on the eastern face of the rock: and mostly close to the principal caves, which are in the northern half of the range. In the same vicinity is a somewhat remarkable monolith; a mass of living rock left isolated, and artificially fashioned outside, as well as inside. It appears to be above twenty-five feet in height, the same in length, and about half in breadth. It has a long roof curved like a gothic-pointed arch, and gabled at each end.

The walls are of great thickness, so that the interior cell is small: it contains a lingam, and

among the sculptures on its walls, appears the figure of Ganesa in small dimensions.* Its door faces the west: and close to it the Brahmans are quarrying the rock, to repair and beautify the interior of the brick pagoda; the only one in which the ceremonials of worship are performed at the present day.

At the extreme south of the ridge, and separated from it by a small level space, along which runs the lower road from Madras to Cuddalore, stand a group of monoliths, sevent in number, surrounded by a grove of cocoanut trees. Tive of them are pagodas; of which the most southern (measured by Mr. Goldingham forty feet in height) resembles in general outline a Mussulman mausoleum. Another twenty-five feet in height, and perhaps fifty in length, has a long gothic roof as previously described, and is ornamented on the outside: the other three are more like modern pagodas. The two remaining rocks are fashioned to imitate an elephant and a lion, in colossal proportions. All these monoliths, though close to the sea-beach, and perfectly exposed, are comparatively fresh in their outline, and exhibit very little signs of corrosion. They are composed of this same binary granite, and I think we may thence conclude their comparative antiquity not to be very great.

There still remain twos temples, differing from

[i] They are paimyras (Borassas flabelliformis) and sorob dates (Phonix furiniform)

^{[*} The Gamesa temple is more correctly described at page 79, supra.]
[† There are eight, including the figure of the sacred buil (Nandi)
almost buried in the sand.]

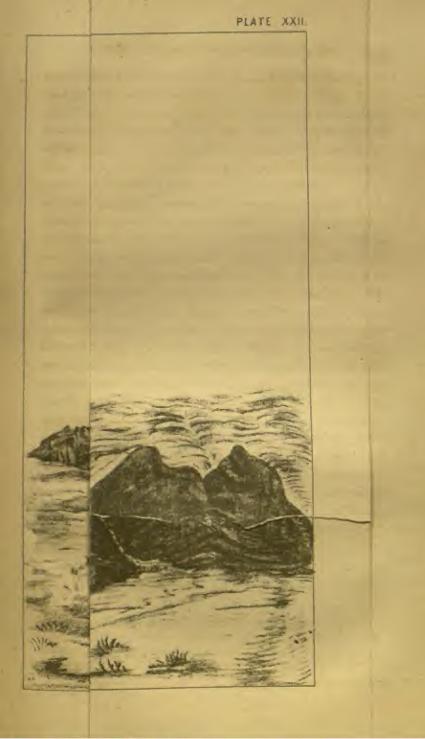
[§] I have been told of a third farther north, but did not see it. [See note † p. 106, supra.]

the former in being built, instead of hewn in the solid rock. The first, already alluded to, stands near the village on the level ground not far from the principal caves, and is of brick, plastered and coloured in the modern style. It is of considerable size, and is still used for purposes of worship, and for the accommodation of Hindu travellers. The Brahmans enjoy some revenues attached to the building, and are busily engaged ornamenting and improving it: all which circumstances,* combined with its perfectly recent form and appearance, are conclusive in my mind against any claims to great antiquity that may be advanced on its behalf.†

The last remaining is that which has attracted most attention from travellers: it is built of large masses of hewn granite, on one of the granite rocks already mentioned, as protruding at intervals along the sea shore. It is nearly opposite the highest part of the ridge, and has apparently been built en rapport with some part of the excavated hill, from which it is a mile distant in an easterly direction. Its dimensions are small: speaking from memory, I should say, under thirty feet square: but its curiously ornamented conical roof rises to an elevation of nearly fifty feet. It is surrounded on three sides by a granite screen of ten or twelve feet high, and about five feet distant from the body of the temple: on the fourth side (the West,) stands a miniature of the temple, opening towards the West,

^{*} It will generally be found that religious edifices, still possessing endowments, belong to the later phases of Hinduism; the more ancient having been lost, in the carious political and religious contests.

^{[†} It is called the Sthalasayanasvāmī (Vishau) temple, and is said to be about 100 years old.]





MAHA VALI PURAM SHORE TEMPLE.



and bearing every appearance of having originally been its principal* entrance. The walls and roof of a connecting passage still exist, but all access by this route is now barred by a slab of black basaltic rock, fixed in the eastern wall of the portico, opposite its entrance. A similar, rather larger slab occupies a corresponding place on the inner surface of the western wall of the temple; and on both are images of Siva, Parvati, and their child.+ I was unable to discover whether the space intervening between these two slabs is vacant, or has been filled up with masonry: but it is my very strong impression, that they and their immediately surrounding blocks of stone are long subsequent in date to the rest of the building, and have been inserted in order to mark the ancient entry. As matters at present stand, it is impossible to assign any reason for the existence of a blind chamber, or other mass of building, between two temples of Siva placed dos à dos: and there are only two suppositions that will account for the erection of these two buildings, of obviously the same date, with a covered passage of connection. Either the smaller was a sanctuary, to be entered only from the larger; as appears to have been the case in some of the Arian temples still extant in Cashmere: or else it must have been a portico, through which admission

As is constantly seen at present to the east of Hindu temples.

[†] The centre is occupied by a large lingam; which, from its dark colour, I conclude to be of this basaltic rook, which must have been brought from a considerable distance. The chaityas; terminating the roofs of both temple and prophyllum are the same. Every other part is granite.

was obtained to the larger or real temple. The first hypothesis is contradicted by the existence of the western entry to the smaller edifice, which is certainly contemporaneous with its construction: and also by the fact that the stone screen, that so carefully encircles the larger building, ceases on arriving opposite the smaller. We are therefore thrown back upon the second; * which is supported not only by these circumstances, but also by the extreme simplicity of the present door to the larger temple; a mere plain opening in the wall. I may also mention that while the smaller building (and through it, were the passage still open, the larger one only) is approached from the west with ease and on a level; the only access to the simple opening in the eastern screen now serving as an entry is over a low but steep and rugged rock washed by the breakers below. This rock has certainly the appearance, both here and elsewhere, of having been partly cut into rude steps and partly perforated as if to receive some superstructure that has since disappeared. One solitary column still raises its head above the waves, and is commonly considered to have been a Stambha, to support lamps : t it should, however, be remarked that there is no vestige of any mode of ascent, to place them; neither of niches wherein they might be placed. The top is formed into a kind of peg, as if to receive some capping stone, and I

^{*} The idea of the original entrance having been from the west will appear less strange if it be remembered that the entrance and portice of the Kailas at Ellora actually are from that quarter.

^{[†} See note † p. 11, and note ‡ p. 51, supra. The statement that it is a lamp-post (Dipastambha) appears, from the height and shape of the pillar, to be correct.]

have myself little doubt that it is the sole relic of some terrace or arcade, once extending in this direction: I also traced out faintly the platforms of two collateral buildings; one on each side of that now standing: and among the débris of the southernmost I discovered several images of the kneeling bull generally placed opposite a lingam, so corroded as to be only recognizable on careful examination. A similar image, in a better state of preservation, is to be seen within the granite screen, on one side of the portico; and on the other, in a closet or small chamber of comparatively recent construction, is a large recumbent statue of Vishmu, with the ordinary Sesh-nâga* below and above him.

On the shore close by are several rudely sculptured rocks: one representing a monster with human arms and the head of an ox or buffalo, t commonly called the Yama-raja. They have suffered greatly from the action of the sea air, as has also every part of the adjacent temple, except its chaityas of basalt. In this respect there is a great difference between its appearance and that of the caves, or even of the group of monoliths placed in a situation no less exposed : and after close examination of all surrounding circumstances, I am unable to resist the conclusion that this temple is by many degrees the most ancient of the remains at Mahabalipur: in fact, that it is one of the most ancient in India. I am aware that Mr. James Fergusson considers "that its age does not differ materially from that of the rest;"I and it is with the greatest diffidence that I venture

to express an opinion differing from that entertained by so competent an authority: but Mr. Fergusson was specially engaged in the examination of the rock-cut temples; remarking the similarities and the differences existing between them and similar works in other parts of India; so that probably he had little leisure for this structure; to which I, on the contrary, devoted much attention. Besides, if I remember right, he decided these caves to be more modern than those of Ellora: at the same time he considered the celebrated Kailas of that place to have been copied from some earlier edifice of Southern India: and looking to the very great general similarity of style, I am certainly inclined to refer this shore temple of Mahabalipur to the age of those earlier structures; although the precise model of the Kailas may not be found here, but at Chellambram* or Tanjore. This would give a considerable difference of date; and the supposition is borne out by the assurances of the Brahmans who attended Mr. Goldingham, that their ancient books "contained no account of any of the structures here described, except the stone pagodas near the sea and the pagodas of brick at the village."t The obvious error of the last statement certainly detracts from the value to be assigned to the former; but it should not be forgotten, that these brick pagodas were in their own possession, and in present use; so that they had a motive for assigning to them a fabulous degree of antiquity: while they had no such inducement for making an untrue distinction

between the caves and the other remains, all equally abandoned and valueless to themselves.

But whatever the age either actual or relative of the various temples of Mahabalipur, it seems certain, that at some distant period, the place was one of no small importance. The ground immediately inland from the shore temple has obviously been built over to a considerable extent. The extremely well-cemented foundations of ancient walls are now dug out, as required for building materials, by the inhabitants of the neighbouring village; or for the improvement of the brick pagods. I examined a large mass of concrete, with bricks on the lower surface, and found it extremely solid and in excellent preservation. It consisted of sharp broken fragments of the granite of the place, mixed with unburned shells; the excellent mortar in which they were embedded being probably these same sea shells burned. The bricks were of the large size usual in all old Hindu structures : but not uniform in their shape. Those I measured varied from eleven to thirteen inches in length, from seven to seven and half in breadth, and were pretty regularly two inches thick; * so well laid in the finest mortar,

Panceput Fort ... 15 inch. long, 9 inch. wide, 21 inch. thick.

Burnawa do. ... 17 ... 9 ... 21 ...

Hustinapour do... 14 ... 9 ... 21 ...

Average... 151 ... 9 ... 21

It will be observed that here again the most variable dimension is the length; and the average of these north country bricks will be found to be exactly of the same proportions as the average of those at

I append a memorandum of the dimensions of old bricks I have collected within the limits of the Mahabharata, and an average of a much larger number of specimens from the neighbourhood gives 151 by 83 by 23.

that five of them in situ barely measured eleven inches. Most of the houses in the village are built of these old bricks; but the ruins are so completely covered with a deposit of soil, and drift sand, that numerous excavations would be necessary to afford even the vaguest idea of their extent. It is however certain that there must have been a wealthy, and therefore in all probability a numerous population, where dwelling-houses were built of burned bricks, cemented with lime mortar; and where masons were sufficiently acquainted with the mysteries of their art, to use foundations of concrete, formed of the most durable materials, and on the most approved principles. It must be remembered that in classical days the extremity of the peninsula was the entrepôt of commerce between the east and the west. Gibbon says, "Every year, about the summer solstice, a fleet of a hundred and twenty vessels sailed from Myas Hormas, a port of Egypt on the Red Sea. The coast of Malabar or the island of Cevlon was the usual term of their navigation, and it was in those markets that the merchants from the more remote parts of Asia expected their arrival. This fleet traversed the occan in about forty days by the periodical assistance of the monsoons." Whence we gather that the European fleets proceeded to India with the commencement of the S. W. monsoon; and remained there until the beginning of the N. Easterly; which is consonant with all we know of the habits of the seamen of antiquity. But, at that time of year, the ports

Mahabalipur, the length 15f and breadth 9, being pretty nearly to the length 12 and breadth 71 inches as the thickness 21 is to the thickness 2.

of the Malabar Coast would have been extremely unsafe; besides that no large city is known to have flourished at that epoch anywhere near Ceylon, with access from that quarter. It is therefore far more probable that the laden ships, favoured by the strong southerly current along the shore, passed by the Malabar Coast, and by the island of Ceylon, to find harbour on the Coromandel Coast, and await the change that would take them on their return voyage. I have the authority of a commander of approved skill and well acquainted with these seas for saving that there are no physical features to prohibit the idea that Mavalipur may have been one of these ports. He answers my enquiries : "There are no reefs off the Seven Pagodas; and the only danger in the vicinity is a small reef nearly abreast of the Collector's house at Tripalore, hence called the Tripalore reef, upon which one of the Company's vessels was wrecked some fifty years ago: but so near shore (half mile) as not to create any alarm at the present day," when its situation is perfectly ascertained. He adds, that even now ships passing along this coast generally make Sadras hills, to get into a good position for reaching more northern parts; and that "there is no reason why the anchorage at the Seven Pagodas should not be as safe as Madras roads." Nor are there wanting indications of the place having formerly possessed far better anchorage than either Madras or Pondicherry could ever boast. Behind and south of the sculptured ridge for some distance inland, runs a salt-marsh. bearing every appearance of having once formed part of the estuary, which debouches about half-way between Sadras and the shore Pagoda. The soil is

not at all like once firm ground, overflowed by the ocean, but rather the light pulpy character of silt, deposited by contending currents and streams in some nook, where their forces neutralised one another: an operation well known to be proceeding down to the present day in every quarter of the globe. A corresponding action, minor in degree because only due to rain and atmosphere, has most certainly taken place on the other side of the sculptured ridge: as is shown by the five or six feet of alluvial soil under which the ruins of the city* are now buried : and we can with equal confidence assert, that foreigners were in the habit of visiting the place, as among the coins found in the vicinity have been some of Rome, of China, and other distant lands. No very great increase of depth in the estuary would (I believe, but I could not obtain accurate soundings) be necessary to admit vessels of the burthen then usual, and to afford them shelter equal to any on the coast. We have, therefore, I think, good reason to conclude that in the olden days of which so few records have reached us, when the Chinese, the Phonicians and the men of Tarsis united, as in the present day, the extreme east and west in bonds of amity by the mutual interchange of commodities, Mâvalipûr or Mahâbalipuram was a place of considerable commercial resort; and perhaps one of the chief ports of Southern India: very probably the Malearpha of Ptolemy.† I am far from considering it equally certain that this was the capital city of the mythological hero Bali. We

[[] The writer here begs the question.]

^{[†} Heeren's theory.—See his Historical Researches, Asiatic Nations, Vol. ii, pp. 83, 298.]

all know the tendency of the Brahmans to appropriate to their own sect every relic of antiquity they found in the countries over which they extended their influence : and beyond their own assertions I do not know that we have the least evidence to the fact. "The name still surviving" will seem to many a strong argument: only it will not prove a sound one. The name of Mahabalipuram, "the city of the great Bali," is only known at the present day to the Brahmans, and to Europeans who derived all their information either directly or indirectly from the Brahmans ; and as there is no reason to believe that Sanscrit or Hindl was at any epoch the vernacular of that part of the country, we can hardly suppose that such a purely Sanscrit name ever was in common use thereabouts. Had the current name among the people been one that might possibly be considered a Tamil version of this significant epithet, we might certainly give some weight to the fact of such a name lingering about these remarkable antiquities: but on the contrary. the common names* of Mallapur or Mavalipuram are said to have no such meaning; t and the similarity of sound would rather favour the idea that the Brahmans, finding these remains with a name firmly annexed, adapted both to their own purposes; by fixing upon that one of their fabulous heroes, to whose title the foreign word could most easily be converted. Their own books do not afford much

^{(*} The common name is Mavalivaram, apparently a corruption of Mahahalipuram. The old name given in the Sthalapurana (see Appendix) is Mallapura, but it is now entirely in diense.)

[†] I cannot speak positively nor of my own knowledge, not being sufficient of a Tamil scholar.

support to their present claims. The Mahabharata describes the city as being

गङ्गायाः दित्रिणे भागे यीजनानां शतद्वयं। पञ्चयोजनमाचेण पूर्वाञ्चेस्वेव पश्चिमे॥*

"South of the Ganges 200 Yojanas, 5 Yojanas westward from the Eastern sea." It must be admitted that we do not know the exact equivalent of the Indian Yojana : but it has generally been considered between nine and twelve miles, either of which would carry us far south of Ceylon! If therefore this quotation refers to any city on the present continent of India, we must greatly reduce the length of the Yojana: say to five or even four miles, which would about bring us to the latitude of Mâvalipuram. But we must suppose that the proportion of two hundred to five was somewhat near the truth : and this would oblige us to look for Bali's capital not on the sea shore but twenty miles inland, where to the best of my information no vestige of a city remains. If we assume the Yojana five miles instead of four, we shall certainly be able to satisfy both conditions pretty well in Combaconum, the Benares of the south, or in the ancient capitalt of the Pandya kingdom, but either explanation is equally fatal to the claims of Mavalipuram.

It is true that it has been generally believed that

^{[*} See Appendix.]

[†] A Pandit in this neighbourhood (Rohilcund) called it "four kes:"
which would be from five to six English miles; as the local kes is
seldem as much as 1½ mile: and from a note to Chap, xxii § of Fa Hian's
pilgrimage it would seem that farther south the Yojana was only
four miles.

^{[:} Madara.]

^{[|} See also Note 1, Chap. ziii.]

the sea had encroached on this shore, and that many pagodas and buildings of this ancient city had been submerged even since the English settlements took place; and it may therefore be said that in all probability the site of this city was actually twenty miles from the sea in the days when the Mahabharata was written. This idea is founded partly on the mariner's name of the Seven Pagodas, said to indicate the existence (in the early days of English intercourse with India) of seven Pagodas on the shore where now only one remains. But personal inspection at once shows the fallacy of this derivation of the name : the shore temples being far too low to be perceived at the distance that ships usually pass; more especially as they are backed by the cave-hown ridge; and it is infinitely more probable that Mr. Chambers was correct in referring the appellation to the peculiar appearance presented by the rounded peaks of this ridge itself, especially as temples were vaguely known to exist in that neighbourhood without their situation being very accurately settled. He says, "The rock, or rather hill of stone, on which great part of these works are executed, is one of the principal marks for mariners as they approach the coast, and to them the place is known by the name of the Seven Pagodas; possibly because the summits of the rock have presented them with that idea as they passed."*

A far stronger evidence however, in the general opinion, was the tradition imparted by the Brahmans, and perhaps other inhabitants, to the earlier European visitors of the place. Mr. Chambers relates:

"The natives of the place declared to the writer of this account, that the more aged people among them remembered to have seen the tops of several Pagodas far out in the sea; which being covered with copper (probably gilt) were particularly visible at sunrise, as their shining surface used then to reflect the sun's rays, but that now that effect was no longer produced, as the copper had become encrusted with mould and verdigris." Passing over as a minor objection that "at sunrise" the dark sides of the pagoda tops would alone be visible from the shore, and that they would be best seen when illuminated by the setting sun, I would enquire how is it possible that these slender ornaments should shine "far out" in the surf of the Coromandel Coast, where not years or months, but a few hours of the stiff gales, with which it is so constantly visited, would be all-sufficient not only to destroy the lustre of gilt copper, but to dislodge every stone between high and low water mark? It cannot be supposed that any sudden convulsion lowered the whole coast, so that all at once the waves should roll within a few feet of the top instead of below the foundations of the pagodas; for such a convulsion must infallibly have shaken them to pieces, as well as levelled the existing temple, whose still uninjured pinnacles clearly disprove the hypothesis: therefore the subsidence, if ever it took place, must have been extremely gradual, like those of the Swedish and parts of the Italian coast : and recollecting the numerous years, (not to say centuries) that would be required to sink the forty or fifty feet which may reasonably be assumed to have been the height of the vanished structures, I only ask is it credible that the waves should have spared them until only their tops (still bright and glittering notwithstanding the dashing spray!!!) remained above the surface.

I am sorry to be obliged thus to demolish the beautiful romance of the "Wave-covered metropolis of Bali;" but it is not the first of the aerial castles of Indian tradition that has faded before the fuller light of modern European investigation. Like Bishop Heber I find it difficult to understand how this particular spot should have sunk so much, if (as other writers aver) the rest of the Coromandel. Coast, both north and south, has rather risen within historical times. I have already mentioned the local features leading me to conclude that this immediate vicinity has not suffered any encroachment from the ocean, but has rather gained from, and increased in elevation above it by alluvial deposits from the higher lands :* and if a Brahman legend is required, there happens to exist one in the Mackenzie papers (vide Mr. Taylor's 3rd report, section 9, page 65, f) that comes as near to my view of the formation of the salt-marsh, as these tales generally do to the natural truths they often dimly chronicle.

The brick foundations I have mentioned as being five or six feet below the present surface of the land, are very considerably more than that amount above high-water mark. I have not noticed Captain Newbold's argument in favour of the submersion of the city, viz., that Chinese and other coins are often washed ashore in storms; I because the fact is equally explicable, by the supposition that this was a port frequented by foreign ships, of which some must necessarily, in the course of years, have been wrecked and sunk in the vicinity.

^{[+} Madras Journal, Vol. viii.]

[[]I Notes on the Coast of Coromandel, in Journ. Asiat Socy, of Bengal, Vol. 2v. p. 210.]

In early times one Mallesudu ruled here prosperously; but having refused charity to a Brahman, he was changed into an alligator. A Rishi named Pundarika, going to pluck a lotus flower in the tank where the alligator lay, was seized by it, but had power to drag it out. The king thus obtained release and went to Svarga. The Rishi wished to present the lotus flower to Vishau, but the ses barred his way, and would not retreat; so he sat down to bale the sea out! While thus occupied, an ancient Brahman came and asked for boiled rice, offering to do the Rishi's work, while the latter should go and cook it. By taking up a single handful of water the sea retreated a whole coss, and when the Rishi returned he found the Brahman reposing in the manner in which statues of Vishnu are sometimes represented. He now recognized the god, and a fane was built by him over the spot. If this tale have any real foundation, it probably indicates that after a period of abandonment this site was re-occupied, and great increase of land discovered to have taken place about the time when the worship of Vishnu was introduced into the southern peninsula; which being a date tolerably ascertained, may possibly guide some future visitor in fixing the age of the various structures; especially if assisted by some translation of the inscriptions which were unfortunately quite unintelligible to me.

It will be observed that I have made the freest ase of the accounts of other travellers: partly, in order to present in a general view the remarks now scattered in half a dozen volumes, and partly in order to support by the authority of others the conclusions drawn in my own confessedly hasty

visit. Had I only been as well acquainted at that time as I am now with the writings of my predecessors, I should have investigated far more closely several points that I now perceive with regret I almost overlooked. The shore temple alone can be said to have been thoroughly examined: and I suppose it must have been deemed less worthy of notice by former travellers: else I do not understand how it could escape remark that the original entry of the building must have been through the portico, which is in rear at present.* I trust what I have said may draw the attention of men better versed in Indian antiquities to the subject of the direction in which the entrance is placed in Hindu temples: as it may possibly prove characteristic of some particular sect or epoch. At the present day, all temples in these Upper Provinces (and as far as my observation goes, in the other Presidencies also) are turned towards the east: and a Brahman at Huridwar gave me as a reason the rising of the sun in that quarter. I remember to have seen one exception (besides the Kailâs at Ellora already mentioned;) which is on the grand trunk-road on the banks of the Burachur near Taldanga.† In a group of four temples, not differing essentially in style or architecture, and all apparently quite modern, one is turned to the west, while all the others are to the east. I could not discover that

I have not been able to procure the papers of Mr. Babington or of Mr. Walter Elliot on the subject: but of the four or five I have perused, no one touches this point.

[†] And I think that among the Aryan temples of Cashmere, is said to be a group of four facing to all four cardinal points.

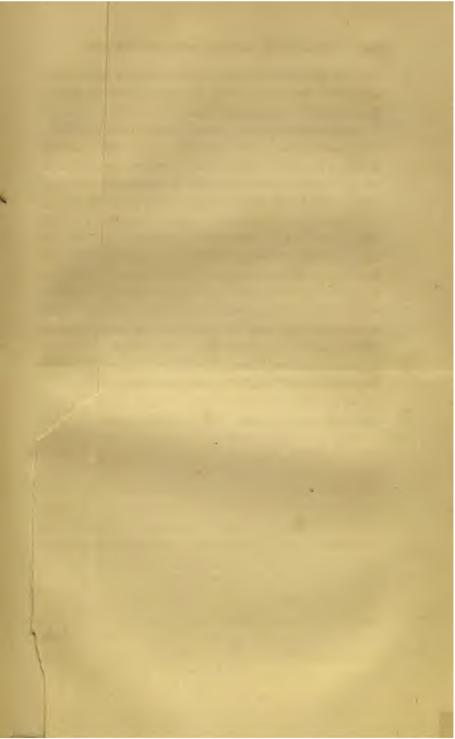
they belonged to different divinities, but there was no person near from whom I could positively ascertain that such was not the case.

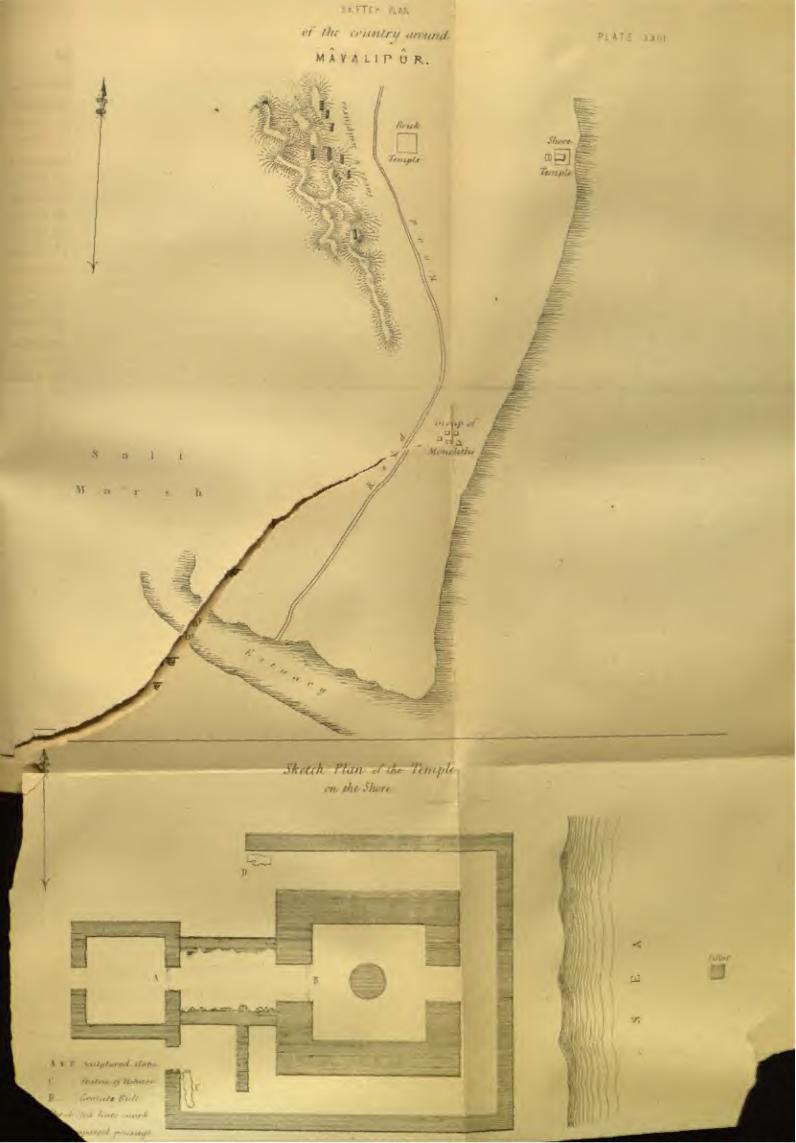
Another point that strikes me as deserving attention, more particularly from Engineers and persons engaged on public works, is the very great durability of the basaltic rock as compared with the granite of the Coromandel Coast. We have no reason to believe that the umbrella-shaped summits of the temples, which for want of a better term I have called chaityas,* are otherwise than contemporaneous with the rest of the temple; and they are, of course, equally exposed to the spray and saline atmosphere: yet they appear perfectly fresh and uninjured, while the granite has lost the whole of its outer surface by gradual disintegration and exfoliation.

I append two sketch plans to elucidate the above descriptions of locality: but they have no pretensions to strict accuracy, being done entirely from

memory, months after I visited the place.

^{[*} Kalasa is the proper name of these pinnacles.]







APPENDIX.

[By the Editor.]

The Sthalapurana.

The Sthalapurana or Local legend of Mallapura has been examined. It professes to be contained in Adhyayas 93—100 of the Kshetrakhanda of the Brahmandapurana, and is styled Mallapuranahatmya.

The opening lines are as follows :-

एकदा नार्दो योगी प्राक्ततो वालिशी यथा।
संजुअद्दयोभीत्यं नाश्चित्तं समाहितः ॥१॥
त्रय जुआश्यो योगी विचित्रन् तस्य कार्षं।
न किंचित्राप मितमान् वज्ञधापि विचार्यन् ॥१॥
त्रय चेतस्समाधानं तपसेति विचित्रयन्।
मितमांस्तस्य चर्णे स्थानवर्यमचित्रयत्॥३॥
दिचु सवासु ते सेरी निस्यं से उपीयुषा।
संतुष्टया यथा तस्य जासतो मुनिर्धत ॥४॥
ततस्म नार्दो योगी जगाम स्थासतरः।

दिचु मर्वामु तं मेरी निषयं समुपेथियान्। मंतुष्या च यया तस्या लाभती मुनिरेधत॥

Three MSS. examined, read as above; the following reading of the 5th sloka has been suggested by a Pandit:—

मत्यलीकात्तदैकाकी जटामंडलमंडित: ॥५॥ म मुहर्तन मतिमान् मुमेरं रत्नशेखरं। चणेन तु तटे रस्ये प्राप शीघं मुनीखरः ॥ ६॥ म गत्वा तत्र जटिलान् मुनीं दिरकतामनान्। नामायन्यस्तनयनान् माधवार्पितचेतमः वसमानां य दभा शैनियलान् नित्यनिर्मदान् । ददर्भ नार्दी इष्टस्ताञ्जनाम सहस्रमः ॥८॥ तैर्यं कुश्लं पृष्टी बद्धधा परिभाषितः। पृष्टद्यागमनार्थे च बभाषे वचनं मुनि: ॥८॥ मुनयो योगसंसिद्धाः संतुष्टं मानसं मम। दर्भनाद्भवतां मद्यः श्रुयतां वचनं मम ॥१०॥ भवतां मिन्धावच तपसर्णनिस्यात्। यागतो हं मनस्तोषासत्य लोका सुनी यराः वांकते पुनर्यस्य मनीनुमतिमच वः। तस्मानाचि क्रपावण्या नियाम्यः सुत्र योगिभिः ॥१९॥ एतच्छला वची रम्यं यीगिनी योगिनस्ततः। मंतुष्टास्तुष्ट्वस्थानं ब्रह्माश्रममुदाइतं ॥१२॥ युरा किल मुने तातस्तव लीकपितामदः। चित्रापाभिस्तस्मन् संनुखह्दयस्तया ॥१८॥ माधवेन प्रमन्त्रेन नियुक्तस्तपमे खयं। जगत्मृद्यचमी ब्रह्मा तपस्तेपेतिदुवरं ॥१५॥ अवाष्ट्रशतमञ्ज्ञां त्रात्य्यं परं तपः। भूयः प्रापातिविमलं मनीनिखयमात्मनः ॥१६॥ नत्स्यानं परमं दियं तव तातस नारदा अचिसिद्धिकरं प्ंमां तदेव तव च स्थलं ॥१०॥

अवैवात्रमवर्थे तु परमं तप आचर।
दित तवायनुज्ञातस्तपश्चरणलालमः ॥१८॥
त्रावर्तयन् महामंत्रमतिष्ठत्सुचिरं मुनिः।
यतं तु देववर्षाणां स चरन् दुखरं तपः ॥१८॥

"Once upon a time, Narada Yogi became, like one of the vulgar and ignorant, much disturbed in mind, and meditation no longer occupied his thoughts. 2. Then the Yogi with mind thus agitated sought for the cause thereof, but the wise man found none, though he searched in many ways. 3. Afterwards, thinking that by penance peace would be restored to his mind, the wise man bethought him of an excellent place for its performance. 4. Out of all places he fixed on Meru, and the Muni greatly rejoiced at the prospect. 5. Then Narada Yogi, adorned with braided hair, departed speedily and alone from Satvaloka. 6. The sage reached in a Muhurta the gem-tipped Sumeru ; quickly, in a moment, did the great Muni reach the lovely height. 7, 8. He, having gone there, saw the Munis with braided hair, in long continued postures, with eyes fixed on the root of the nose, with minds devoted to Madhava, elothed in darbha, &c., motionless, ever humble. Nårada rejoiced and saluted them thousands of times. 9. He was enquired of them regarding his health, and conversed with on many matters; asked the reason of his coming, the Muni said-10. 'O perfect Munis! by seeing you my mind is instantly rejoiced, listen ye to my speech: 11. With the resolution of performing penance here, in your presence, O great Munis, have I come with joyful

mind from Satyaloka. 12. Now my mind desires to obtain your consent here, and therefore favor must be shown towards me. What place will the Yogis appoint me?' 13. Then the Yogis, having heard the sweet speech of [Narada] Yogi, rejoiced; and praised the place called Brahmâsrama. 14. 'O Muni, was not thy father, the grandfather of the world, formerly humbled in like manner by Atri's curse, and disturbed in his mind? 15. Brahma, powerless in creating the world and commanded to do penance by Madhava, performed penance the most difficult. 16. Here for eight hundred years having performed penance meritorious and most severe, ho obtained again his own very pure and settled mind. 17. O Narada, that, thy father's excellent and heavenly place which instantly perfects a man, that is thy place also. 18. Here, in the excellent Asrama, perform the highest penance.' There, thus permitted, he was cagerly desirous of performing penance. 19. That Rishi remained for long repeating the Mahamantra,* and for a hundred divine years performing severe penance."

Nårada however does not experience any benefit from this protracted austerity, and finds his mind remain as disturbed as before. He then goes sorrowing to his father Brahmâ in Brahmaloka, and tells him of his state. Brahmâ bids him recall any probable cause for it, when he recollects having denied Vishnu's accessibility (saulabhya,) and maintained his inaccessibility (paratva). (xciii, 20—41.) Brahmâ then relates to him the discussion between Agastya and Sûta on this topic, which again involves Siva's

[&]quot; The Ashiakuhari.

answers to Parvati's questions regarding Vishnu's attributes. (xciii. 42-95). In reply to Parvati's question as to how Vishau became accessible, Siva related the story of Pundarika Rishi who went to Yadugiri,* to worship Vishau, meeting with sundry adventures on the way. The Rishi afterwards visited the sacred places on the East Coast, coming to the Varahakshetra. From thence, going South, he came to a beautiful garden where he saw a Yout, named Vishnusarma, and near that garden he perceived a pond (pushkarint) in which were wonderful lotuses. While plucking these, Pumlarika heard a voice from heaven, saying, 'Lo! here are large and priceless lotuses of the colour of gold, of delightful perfume, having a thousand petals-these are fit for the worship of the god who dwells on the Sea of milk, but not for that of other deities.' Greatly rejoicing, the Rishi proceeded to pluck the whole of the flowers, when a crocodile came to attack him, but mistook a lotus stalk for the holy man's leg, was pierced in the tongue by the thorns, and from loss of blood lay as dead on the water. (xciv. 1-86.) The Rishi went near, and the crocodile addressed him in a soft voice and told its story, commencing :-

पुरा जन्मन्यहं ब्रह्मन् राजा मर्वमहीपतिः। दाता च मर्वकामानां महापुर्यां वमास्यहं॥

'In a former birth, O Brahman, I was king of the whole earth, and dwelt at Mallapuri, granting to all their wishes.' Then the crocodile gave the Rishi an elaborate and extravagant description of Mallapuri, adding:-

मक्केयर दति खातः भुवनचयविश्रुतः। विष्णुभक्तकानंदः पुची सस सहाद्युतिः॥

'My son Satânanda, a votary of Vishau, of exalted mien, and famed in the three worlds, is celebrated as Mallesvara.'

After this follows a description of Satananda's Court, &c. The crocodile then told the Rishi how Varâhasvâmi came to Mallâpuri, according to the tradition he had received from his forefathers. Formerly there was a king called Harisekara, endowed with all good qualities. He was in the habit of going daily with his aged and pious mother to worship Vishnu at Varâhakshetra,* a yojana distant from Mallapuri, to the North, and feeding Brahmans after coming back to his city. One day, Hari came to Mallapuri disguised as an old decrepit Brahman, accompanied by his daughter, and asked for food. The king requested him to wait a little until he returned from Varahakshetra. The old man begged for immediate relief as he was greatly fatigued and his daughter was hungry. The king then suspected that he had been visited by Vishnu in disguise, worshipped the old man and gave him food. He then saw Varahasvami in his proper form, with the goddess Earth on his right hip.

The Brahmans who had come as usual for food were suddenly and miraculously filled up to the neck (ákanthapárnáh) and afterwards besought Varáhasvámi to remain always at Mallápuri. The god

^{*?} The village of Tiruvadandai, near Covelong (Kôvalam.)

consented, and being asked why he looked towards the West replied that he did so because the Punyakotivimana was to come in the East at a distance of five yojanas.

The crocodile added that his father Harinandana abdicated the throne in his favor and became an anchorite. His own name he stated to be Haripriya. (xciv. 87—180.)

The crocodile then told the story of his being cursed. One day a Brahman came and asked for food. The king in his pride treated him with contempt. The Brahman enraged cursed him saving "Become thou a crocodile, O king." The people afterwards interceded with the Brahman for their king, and were told that when he met a votary of Vishau, the curse would be removed. (xcv. 1-20.) The crocodile then was transformed into a youth of 16 years and went to heaven. Pundarika Rishi taking with him the lotuses strung in garlands, set out to worship Vishau on the Sea of Milk and arrived at the shore of the Salt Sea. (xcv. 21-55.) The Rishi attempted to bale out the ocean in order to proceed on his journey! This he continued for a year, when he desisted being wearied. At this time an old Brahman approached and questioned him.

The Rishi told the Brahman his story and of his wish to visit Vishau, and the latter recommended him to abandon his attempt to get over the Sea; this enraged Pundarika who requested the Brahman either to help him or to go about his business. The old man then asked for food, girded his loins and commenced to bale. At the first handful thrown out by

The name of the large Vishan temple at Conjeverum.

him, the Sea receded a kôs. Pundarika went for food and on returning perceived that his Brahman friend was no other than Vishnu, whom he found reclining on the shore, with the lotus garlands round his neck, facing to the East. The Rishi then worshipped the god, as Sthalasayana, with praises and offerings of lotuses. (xcv. 56-75, xcvi. 1-10.) Vishau then told Pundarika to ask a boon. The Rishi replied that having obtained Vishnu he sought for nothing else. "Will he who has reached the boundless Sea of nectar care for the water of a small muddy pond?" He begged that the god would always remain in that place, saying he required no other boon. Vishau consented and praised Pundarika for making this request. Then came Brahma to the Sea shore with Yakshas,* Gandharvast and Apsarases.† The drums of the gods sounded, flowers rained from heaven, and the sound of "JAYA!" (Victory) was heard like the roaring of the Sea. All worshipped the god and goddess, and praised Vishnu for his accessibility (saulabhya). Afterwards the Brahmans, and the king Malladhipa or Satinanda, with the people of the city, came to the Sea shore. All were intoxicated with joy at Vishau's appearance among them, and worshipped him. On being asked under what name he would dwell among them he replied "Know me as Sthalasayi, who here recline on the ground." The King and people worshipped Vishnu and praised Pundarika. Mallesvara then heard the Rishi's history and was rejoiced to learn that his father had been released

from the Brahman's curse and had gone to heaven, The Brahmans then bathed in the Pundarikasarasu and made offerings. The King, following the counsel of Pundarika, bestowed gifts and lands upon the Brahmans. Afterwards a Vimāna, called Ānandanilayam, having 7 pinnacles and containing a shining image, descended from Vaikuntha,* round which the king built a wall with a Gopura. Siva concluded with praises of Mallāpuri. (xcvi. 11—75, xcvii. 1—78, xcviii. 1—115).

Agastya accepted the arguments of Sûta, (which embodied the story of Pundarika Rishi given above), took leave of him and set out for Mallapuri. He met with favourable omens on his way and came to a great mountain called Samvartana. Hearing a confused noise above him he looked up and perceived some of Yama'st soldiers dragging away a Brahman. He then saw Vishnu's soldiers release the prisoner and heard the dispute between them and the servants of the god of death. The latter described all the great sins which the Brahman had been guilty of, the like of which had never been seen or heard, while the former maintained that having gone to Mallapuri, and stayed one day at that holy place, all his sins had been washed away and that they who laid hands on him themselves committed sin and rendered themselves liable to be reduced to ashes (xcix. 1-77).

Agastya was astonished and pressed on towards

[·] Vishnu's heaven.

^{† &}quot;The Deity of hell; he corresponds with the Grecian god Pluto, and the judge of hell Minos, and in Hindu mythology is often identified with Doub and Time"—Wilson.

Mallapuri. Passing through a dense forest, he saw six virgin devotees performing penance. He approached them, told them he was Agastya and saluted them. They received him with great respect, and told him they were Ganga, transformed by a curse into the form of six bodies.

The virgins added that formerly when they were performing penance in the forest called Tilavanam all the Rishis assembled on the Himavat mountains and discussed the relative merits of the holy waters (tirthas). They praised the Ganga and Kaveri, but agreed that the Pundarika pond was the most excellent of all, and that Ganga and the other rivers should be its slaves!

The Munis having thus decided, went to their respective homes. Gangâ, wandering sorrowfully, met Shanmukha," while he was performing penance in a certain place, and told him the cause of her grief. He in reply said that she had no ground for complaint, as, great those she was, the Pundarîka pond was yet far superior. Shanmukha then told Gangâ how, after incurring the sin of killing a Brahmin in his fight with the Dânava named Târaka,† he had been cleansed from all guilt by bathing in the Pundarika pond at Mallâpurî. He then told Gangâ that all would approve of her putting aside her jealousy and self-love, and that she would be freed from slavery by bathing in those waters. Shanmukha

^{*} Kartikeya, as the "Six-faced."

[†] Kartikeya (Skanda) was born to lead the armies of the gods, and to destroy Táraka.—See Coleman's Mythology of the Hindus, p. 74 ff. Wilson's note on v. 297 of the Meghadata, and Muir's Sanscrit Tests, Part IV., pp. 202 ff. 306.

then taught Gangâ the Râmatâraka,* and told her to perform penance, repeating with six faces this mantra. This she was doing in the Tila forest. Agastya, leaving the virgins, again hastened on to Mallâpuri. (xcix. 78—134.)

Agastya reached Mallapuri and met there a crowd of Munis round the temple of Sthalasayanasvâmî, called Anandanilayam. Some lived on water, some lived on air, some on roots, fruits, and leaves. Emaciated in body, they retained life solely by the power derived from penance. They assumed the Garudaposture, lay like snakes, or sat like fowls. Some stood on the point of the toe, others with upraised arms; some sat self-supported in the air, others between five fires.† They were Brahmins and Kshatrivas, Agastya saluted them and told them his name. They received him with different marks of respect, and he begged to be allowed to live with them without performing penance or repeating prayers, on the ground that Hari would be satisfied with simple worship. To this the Munis agreed, and told him to bathe in the Pundarika pond with a prayerful mind. Agastya did so and then visited the temple. There he saw Sthalasayana, who had graciously descended at the prayer of his worshipper Pundarika, reclining with his head resting on his right hand and with his left inviting his worshippers to approach him.

Agastya was submerged in the ocean of delight, and offered worship and praise to the god. Vishau received him graciously, commanded the Muni to

A formula addressed to Râma, as Râmâya namah.-Wilson.

[†] Panchigni,-four fires and the sun overhead.—See plate 23 in Mrs. Belnoe' Sundhya.

worship him daily and to perform the five Dikshus,* and appointed him an Asrama named Asvatha on the North side of the Pundarika pond. Vishau then, at Agastya's desire, condescended to narrate to him how Tarksha lost and recovered his wings. On one occasion when Vishnu called Garuda to carry him on a visit to Svarga, the bird came so fast that the dust he raised fell on a pious worshipper of Vishau who was engaged in his devotions. Vishau then in anger caused Tarksha's wings to drop off, and the bird fell into a forest on the shore of the Western Sea. After bathing in vain in many holy waters he at last came to Mallapuri where his wings began to grow. Vishnu then instructed Agastya in the mode of worship and declared that those were dear to him who loved those that loved him (matpriya matpriya . prinah.) Agastya took up his abode accordingly at Mallapuri. (c. 1-113.)

Then Brahma concludes :-

तस्मात्रार्द जानीहि विष्णु मीलभ्यमागरं।
तेनैव निर्मलं चित्तं भवेत्तव न संग्रयः॥ १२४॥
यो जानातीह लच्छीगं भक्तमीलभ्यमागरं।
न तस्य चुभ्यते बुद्धः यथा न प्रलयेपि च ॥ १२५॥
तस्मात्तं तच गला तु मेविला स्यलगायिनं।
स्नात्वा सर्मि पृष्णे च चित्तनैर्मल्यमेण्यमि॥ १२६॥

114. Therefore, O Narada, know thou Vishau to be an ocean of accessibility; by him, without doubt, thy mind will become clear. 115. His understanding

Diksha is the ceremony of initiation, the essential part of which is the Tapla Mudra or branding the povice with the conch and discus.— Wilson's Essays, Vol. L, p. 56.

will not be confused who in this world knows Lakshmisa,* an ocean of accessibility to his votaries; even at the destruction of the world, [he will suffer] no pain. 116. Therefore having gone there, and bathed in the holy pond and worshipped Sthalasayi, thou shalt obtain purity of mind.

Nârada then goes to Mallâpuri and staying there for "many days," obtains all his desire. (c. 117, 118.)

Note.

It will be observed from the foregoing analysis of the Sthalapurana that (1) it contains no mention of any of the old rock cut temples or of the shore temple. The Varahasvami temple is not an exception, inasmuch as the formation of this temple by enclosing the sculptured representation of the Boar Incarnation on the West face of the hill is of modern date.† And (2) no allusion whatever is made herein to the story of Bali or the submersion of his city.

This legend appears to have been composed for the purpose of attracting pilgrims to the place after the construction of the modern Vishnu temples. The Vaishnava author ingeniously makes Brahmã, Siva, Kartikeya and all the Saints extol the sin-destroying virtue of Mallapuri.

The names of kings mentioned in the Mallapuri Mahatmya appear to be fictitious.

[.] Vishau, a " Lakshmi's lord."

[†] See p. 55, април.

Description of the Pagodas, &c., at Mâvalivaram, written in the Telugu language by Kavali Lakshmaya in 1803. [With a translation.]

[From the Mackenzie MSS., No. 33. C. M. 787.]

- గా. పర్వతానికి వుర్తరభాగము యాశ్వరునికోవెల. ఇందులో యాశ్వ రుడు వున్నాడు. ఈ కోవెలనుందరనందీని లార్డు క్లైవు యొత్తుకాని హాయినాడు.
 - అ. బీనికిముందర రెండు కోతులు పేలుచూచుకొంటూ వున్నవి.
- 3. ఆపడమటీపక్కను పాండవులగ్రాపత్ని అయిన ద్రౌవది పెరుగుచిలి కివళొట్టి వకటి గుండుగా వున్నది. మాడుమంటపాలు యేకశలను సన్న మూగా లొలిచినది వున్నది. మంటపము ౧-కి వున్న చిత్రాలు-డ్వారపాల కులు ఎ, లోపల దుగ్గ చకుర్భుజాలలోటి వున్నది. పరిచారకచ్చిన హాలు ర వున్నవి. తతిమ్మా రెండు ఆరలకు యిదే పుకారముగా వున్నది. ఈ శలను దమ్యాపువయిపు పడమటీముఖముచేసుకొని పక దుర్గ ఆస్త్రభుజాల లోటి మహిషామనుదునిశరమృవిగాద తనపాదమువేశి లొక్కి వున్నది.

ర. ఇందుకు నమాపముగా దశ్యీణభాగమందు భాటకు పదవుటినైపు ఫీమసేమడు పాశముచేసిన పొయి వున్నది. దానిమిందికి యొక్కేటందుకు హేపావాలు వున్నవి.

শ. అందుకు సమీపముగా దశ్రీణభాగమందు బండెమిందను ద్రాపరి చేశివకొన్నముడ్డ జక గొప్పనుండుగా వున్నది. అందులో సగము పిల్లి తినిపో యినది ఆని ముర్రిగా అనుపడుతూ వున్నది. ఆ పిల్లి ఆజ్ఞామడు తప మృచేమకొంటూ వున్న పర్వతానకు కట్టివేశినట్టుగా ముందరికార్లు సైకీ యొత్తుకొని వున్నది. உ. ఇందుకు దక్కించునైపు యేకశలలోది అజాగామనిరభము ఖన్నది. ఈశల హొలిచి కేంద మంటపములొలిచి రెండు స్తంభాలలో అందులో మన్న గర్భగుడి యేర్పరిచి శివప్రతిష్ట చేశిశారు. ఆ లింగాన్ని బూ ** యెత్తుకపోలే యీ స్థలములోనారు దగ్గిర నక విశాయకుడు వుండగా తీసుకపోయి అందులో వుంచినారు. ఈ గర్భగుడికి దక్కింపు గోడ మీడను కాననమేమేమా చ్రానిశారు. ఆది యే లిభి అయినది లెలిశినది కారు.

కి, ఇందుకు సమీపముగా డక్షీణభాగమందు వరాహస్వామి వుండే యేక రిలామంటపము శ్రన్నవి. ఇందులో స్తంభాలు ౨, గర్భకుడి ౧-యీ గర్న నుడిలా యేమా ప్రతిమలు లేవు. ద్వారపాలకులు యిద్దరు. ఈ గర్బను డికే వుత్రరభాగమందు గోడమారను వరాహస్వామి చామపాదము భూమి యండు వుంచుకొని, డడీణపాదము ఆదిశేషునిశరమ్నమార లెజ్జ్, రడీణో రువుమాడ లక్ష్మీఆమ్తవారిని ఆభిముఖముగా వుంచుకొని, డడ్డీణహర్షము ఆమ్ వారి పిరుమలహిన వుంచుకొని, హామహస్షముచేత దశ్రీణపాదము ధరించి తాను ఇక్పిమానిముఖుడై ఆమ్రవారు పూర్వానిముఖములో వ్యవహా, వరా హప్వామివారు కడమ రెండుబాహులయందు కంఖచ్చాలు ధరించి చరు ర్భుజయుక్తుడై ఆమ్యాన్యముఖానలోకన చేస్తూ క్రీడావిలాపాథశాము ఆమ్త తారి రత్తుణ్ణకము రవవరాహముఖములో మింబవముచేస్తూ వున్నాడు. ఇత నికికెమికి ప్రార్వభాగము చతుప్ప జాయుక్తముగా వక పురుష్టప్ప రిమ వున్నది. ఈ ప్రతిమకు ఆభిముఖమాగా వక్ స్ట్రీ బ్రతిమ వున్నది. ఈ యిద్దరి మాద నక భక్తుడు కృతాంజరీయుప్రడె స్పతిచేస్తూ వున్నాడు. వరాహ ప్యామిని ముగ్గురు భక్తులు స్పతిచేస్తూ వున్నారు. అంతు వృత్తిరభాగమందు వుండే ప్రతిమలు ౯. భార్వభాగయ గోడరూదమ పశ్చిమముఖముగా చెన్నా ననముమాద గజలక్ష్మే వృన్నది. ఈ మెళిరస్సుమాద గజముఖాలు రెందు వున్నవి. ఈ లక్ష్మికి పుథయహాక్వ౯ములయంరు యిద్దరు యిద్దరు మ్ర్ట్ అ ఆభిశేకార్థము భార్ధమంభాలు గజలొండానకు ఆందిన్నా వృశ్భారు. త్వా రపాలకుడు భశను వున్నాడు. ఆంతు మ్రీ అసాగ, భురుష్టుత్తిమ ౧, గర ముఖాలు ౨ వున్న ఏ. జడీగాభాగమందు యోక్షక్రము ధరించి చేతుర్పులా యుత్తరావైక వక దుర్గ ప్రస్నది. ఈ మెకు దష్టింభా x మందు ముస్లుకు ధలులు ఖడ్డారులై వున్నారు. పకటింక వున్నది. వుత్తరభాగమందు ఖడ్డారులై ముస్లరు భటులున్న పకసింహముమ్మ వున్నవి. వ్యారహాలకుడు పకడు వున్నాడు. అంతు ప్రతిమలు కా, సింహము గా, జింక గా. నరాహస్వామికి యొదుకుగా దక్షిడుప్రగోడకు త్రివిక్రముడు అప్రభువాయుడ్డుడై శంఖచక్ర గడాదీ పాధనంబులు ధరించి వున్నాడు. ఇతినికి జరీచక్రవర్తి మాడు పాచాలభూమిరావము యొచ్చే గనుక దమ్డిపారముచేరే భూమి యావత్తు ఆక్రమించేనమిత్తము ఆకాశమందు వుంచుకొని వుండగా యాపాదనకు అక్రమించేనమిత్తము ఆకాశమందు వుంచుకొని వుండగా యాపాదనకు అప్పా తన కమండలాదకముచేరే అభిక్కకము చేసి భూజిస్తూ ప్రహ్నాడు. ఇతనికి యొదుతుగా జాంబసంతుడు వున్నాడు. బలిచక్రవర్తి దర్హాపహరముచేయరాదని మూవోపాదముకు భూమిరావము చెయ్యవరి వని షాక్షిమ్ మార్యదు ప్రహ్నాడు. అలిచక్రవర్తి దర్శాప్రసాదముకు భూమిరావము చెయ్యవరి మాస్టిమ్ షార్యదు ప్రహ్నాడు. అలిచక్రవర్తి భటులు పూర్వమందు యద్దమ పక్రి మార్యదు ప్రహ్నాడు. ఈ బరిచక్రవర్తి భటులు పూర్వమందు యద్దమ పక్రి ముమందు నలుగురు వున్నారు. అంతు ప్రతిమలు గాగి వున్నవి. ఇవి భురుమప్పతిమలు. ఈ మంటపము పక్రిమాభిముఖముగా వున్నది.

- ా. బ్యూర్వానకు వూర్వరాగము కొండకింద మెట్టువిగారను కృష్ణప్పామి వారు ఆడుకొని సింహాననము యక్క_జానకు పదకొండుపడికట్లు. ఆ మొట్టమాడినుంచి ఆటలచేతను జారుతూ వచ్చేవారు. వానియొక్క ఆన వాలు వున్నది.
- ్. ఈ సర్వతానకు పూర్వభాగమందు ఆర్జమడు తపన్నుచేశినట్లు కిరాతార్జునులపలెనే పర్వభానికి ప్రతిమలు చెక్కి నారు. ఇక్కడ ఆర్జమడు తాహుద్వయను శిరన్సునందు పూర్వళాముగా వుంచుకొని తపన్నుచేస్తూ వుండగా ఈశ్వరుడు చతుర్భు జాయంక్షుడై పాకుపతా స్త్రామం డమరుశము త్రిమాలను మొదలయిన ఆయుధాలు ధరించి ప్రత్యేశ మైనాడు. ఈశ్వతా వాళముమధ్యనుండు బాడికి దడ్డింభుజముమిగిన వుంచుకొని దడ్డింహనే మాచేర ఓడి పట్టుకొని విశ్వశిగ్గ వున్నాడు. ఈశ్వరుని శరస్సుమిగిన మాచ్యచంగారులు వున్నారు. ఆజాళామనికి దిశువభాగమందు కృష్ణ హ్యామ విమానములో శంఖచేక గవాధిధనుడై చతుర్భు జాలతో వున్నాడు. ఇదని దడ్డిముందు ట్రోణాచార్వడు తపన్ను చేస్తూ కుప్పీ ధూతేమైనకి

రముకలవాడై భవ్వనశాసీమడై వున్నాడు. ఈ కృష్ణానికి వామభాగ మందు పర్వత్యు పదిలినది గచుక పాతాళ్లాకల్లునుంచి నాగకన్నకలు జెక్టివచ్చినట్టుగానే పందకన్యకలలో మాడా ఆరాజానని వుస్తకించి నాగ క్యూక్ దచ్చినది. ఇందుకు భ్రాక్షరభాగమందు పరావరను నే గజముమార ఇండు, మ భార్యాయ్లుక్రామా శివరశ్వానకు నద్చినాడు అన్నట్టుగానే వున్నాడు. ఈ పరావతానకు కొనుక వక యోనుగు వున్నది. వరావత్యు కింద్ యేమనుపిల్లలు మాడు వున్నది. పిల్లి కేన పిల్లలకోకూడా వూర్వకా వాహువులలో భార్వాధిముఖముగా వృద్ధది. ఈ దేవేంద్రునికి వలయా కృతిగా గరువుగంధర్వకిన్నటకించురువవీర్తనివ్యాధరులు మొదలైనవారు కొం దరు భార్యానికి కొల్ల కార్యానికి కుల్లో మారులై కివ దర్శానకు వర్శివ్రణావే ప్రతిమలు చెక్కివారు. ఇక్కవ ప్రతిమలు 3౬ వున్నవి. ఈ దేవకలమధ్యమంచు అంకలు 3 వున్నవి. పీటికి వెమక వుక్రాగామున మధ్యమందు పింహాలు శవన్నవి. గొత్ర ౧ వున్నవి. ఈశ్వరునికి ఉడ్డినిఖౌగనుండు మాదిరెట్టున ధర్హరాజు భీయను రేవప్పుచే హై కూర్చున్నారు. దీరికి దడ్డిగామందు చెంది బ్యాప్తును వృవ్వరి. ఈశ్వయనికి దడ్డిగాళాగమందు ప్రమధగణాలు ఋషులు శవదశ*ల నావకు* వచ్చినట్టు గానే చెక్కివున్న ప్రతిమలు అరవున్నవి. సింహము గానంది n-జంకలు 3-వ్యామ్స్త్రమ్మ్ n-కోవులు ౨-ఈప్రకారము భార్వా ఉన్నుక్త మూగా చిత్రవిచిత్రమాగా వున్నారు. ఆంతుప్రతిమలు స్త్రే పురుషులు సహా రాం వృద్ధవి.

దం. ఇందుకు దక్కించు యేకకలామంటగము. అంచేపించవులు పేరు కరిగివది వృన్నది. అందుకు స్తంభాలు దరా-కి విరిగిపోయినద్ది గాక్ తతిమ్మా దరి స్తంభాలు. తెలిప్తా దరి స్తంభాలలోను శాలుగుకార్లు విరుగు చూపినని. లోతక్కువని ఖాగా పున్నవి. ముందరి స్థంభాలకు సింహముల మూతులు వృన్నవి. వెరకి సింహాలుగా ఈ మంటపమువధ్యమ ఆర కక్టి వృన్నది. ఇందులో మశేమి లేదు. ఈ ఆరకు యిరుపాక్స్కాలా ఆరలు కట్టవలెనని మొదలుపెట్టివారుగాని పూరాకాలేదు. ఆరకు యివతల వయిపు ఆపతలనయిపు గుహలాగు పోరే కాకుండా మంటపములోనే వృన్నది. మరేమి మొక్కువ చిత్రాలులేవు, పాదాని. గగ. ఈ మంటపానకు డడ్లీయ నాయలగో పురమయొక్క ఆమాద రాయలగో పురమ మట్టుమాత్ర మాచేశి నాలుగువమిపులా నాలుగు స్తంభా లుమాత్రమ శాటీనారు. మట్టూ రాతితిన్నె వేశినారుగాని గోపురము శాలేదు.

౧౨. ఇందుకు తూర్పువయిపు స్ట్రక శేఖరస్వామినడి.

౧౩ి. ఇంక్రతానికి పూర్పభాగమందు కృష్ణుడు గోచర్దవగిరి డెపిత్తిన మం టపము గి. ఇండుకు స్వంభాలు గ.э. ఈ మంటపము పర్వతముకు ఆంటు కొని భార్వాభిముఖముగా వుక్నది. ఈ మంటపడులో వుండే ప్రతిమలు కృష్ణడు వామహన్షములో గోవర్ధనగిరి గొడుగుగా యెత్తినాడు. దక్షిణ హన్షము చేరే గోపికాజనానకు ఆభయము యిస్తూనున్నాడు. ఈ స్వామికి వామభాగమండు 3 స్ప్రేవ్రతిమలు భవ్వవి. ఇండులో యిడ్డరు స్ట్రీలు నిలుచుకొని వున్నారు. వకౌతే తలహిద పెరుగుకుండ వుంచుకొని చిన్న వాణ్ని మందర పెట్టుగొని ప్రవృది. దీనికెమక వకగొల్లవాడు ఇత్తిమాద వకపిల్ల చేత వక్రశువును వుంచుకొనివున్నాడు. ఈ నలుగురిమీంద గోముఖాలు ఒ వున్నవి. పీరినెనుక పృషశ్యేక్వరుడు శయానించినాడు. ఇతనికింద సింహాలు ర వున్నవి. ఈ కృష్ణునికి దడ్డీఅఫాగమందు బల రాముడు పున్నాడు. ఇతను తన వామహస్త్రము నకగొల్లవానిమిద వేమ కొని వ్యక్తి స్వేహిదుడై వున్నాడు. ఈ గొల్ల వానికి వామభాగము పక్షిక్తి వున్నది. పిరిమోద గోముఖాలు x వున్నవి. ఈ బలరామునికి చడ్డిక మందు. ఆవును పాలు పితుకుతూ పుశ గొల్లవాడు వున్నాడు. ఈ ఆవు ముందర ద్వీచర్నము ప్రైకటి ఖృన్నది. ఇందుకుమిందను ఆవులు చేరేవానికి ఓక గొల్లవాడు పిల్లంగోని వూడురూ వున్నాడు. ఇరవిఆంచున పక ప్రీ సిల్లను వుంచుకొని వున్నది. ఈ ఆఫు ముందర రోలు మానుకొన వక ్రే పెరుగుకుండలభట్టి చేతపట్టుకొని వున్నది. దీనికి దడిణము వృద ధేశ్వరుడు నిలుచుకొని వున్నారు. ఈ వృషధము వెమక వక గొల్లవాడు గొల్లది నిలుచుకొని వున్నారు. ఈ పృషభమువేమక ఇక గొల్లవాడు. ఏ దడిగాహ్యాము లేన రామహ్యాము చేరే పట్టుకొని వున్నాడు. ఈ వృత్యమ మాడ గోముఖాలు గజ, ముందరభాగమందు దూడ గా, డక్షిణపుగోచకు సింహముఖాలు ఒ. వున్నవి. అంతు యీ మంటపములో వుండేవి వృత్తిన

దమ్యేగాడకు సింహాలు ౧ం, ప్రే పురుషప్రతిమలు ౧ఓ, పిల్లలు ౫ పృషహాలు ౨, ఆఫ్ ౧, మాడలు ౨, గోముఖాలు ౨౭ వృన్నవి.

గాగి. ఇందుకు చక్కేంభాగనుందు పెద్దనుండునకటి మంటకుము రెచ్చుక్కి వరేనని రెండు స్త్రంభాలుచేశి యేకశిలామంటపానకు కొంతే శిల తొలిచి వారు. ఆది పూరాకారేదు గమక ఆది నుండుకు నరుతునా ప్రవృద్ధి,

ం. ఈ మంటపానకు దడ్డుము దర్ధరాజువారిమంటసమని యేక కలామంటపము వున్నది. ఇందుకు స్తంభాలు రా. గభకాగుస్టు 3. ఇందులో మరోమి ప్రతిమలు తేవు. మధ్యవున్న గభకాగుడికి ద్వారపాలకులకు సగము పనిచేశివ ప్రతిమలు ఆ వున్నవి. ఈ మంటసము యిప్పుడు చేశివడానివ లెనె శిథిలముకాకుండా వున్నది.

ండి ఈ మంటపానకు తూర్పు కొండకిందను భార్వభాగను రెండు పెద్ద నుండ్లు వుండగా వాటిమాదనన్ను అర్జునుడు తపన్ను చేశినట్టుగా చేశి నారు. అక్కడ యీక్వరుడు చరుతుంచాకృతిగా వానుహెస్టేమందు పాశు నతము ధరించివాడు. అర్జువడు వూడ్డ్వభాహుడై తపన్నుచేస్తూ వున్నాడు. పేరికి వృత్తరభాగమందు గరుడగంధర్వకేన్నరవిర్యాధరిసిడ్డనారణఋమలు మొదలయినవారుగామన్ను ప్రే లుగామన్ను యేమగులు సింహాలుగామన్ను ప్రేమలు చేశినారు. ఇది కొంతపని పాగినటి, కొంతపని సాగారేరు.

౧ూ. పర్వతదక్కిణభాగమందు కొండమాద యేకశిలామంటపడు వున్నది. ఇందుకు గ్రామనానుము యమభ్రధినుంటకవని ఆంటారు. ఇండు కు చంభాలు ఒ, శిశిలమైన సంభము ౧ గాక రేతిన్నాని సంహాలు బాగా వున్నవి. గర్భకుడ్లు కే-కి మధ్యవున్న గర్వాసంచికి కైలానమానే నానుమ BDRవరి. ఇందులో చరుళు౯జాకృతితో వాయపాడము వృష్ణమమార వుంచుకొని ఇరమేశ్వరుడు వున్నాడు. వీరికి నామభాగమందు పార్వతి కుమారప్వామిని భూరుపుమింద పుంచుకొని పున్నది. ఈ పార్వెతీ వరమే శ్వయలమధ్యమందు కెంఖఎక్రగవాధపడై నరుభుకావాకృతిరో పట్టువున్నా డు. పరమేశ్వరదడ్డి సాహాగము బ్రహ్హ చేసు స్త్రాఖాలలో వుక్నాడు. పార్వతి కొండ సేవక జనము స్ట్రీ ౧ వున్నది. ఈ పార్వతీపర మేశ్వరులు రెండు సింహరీలాటాలే కార్లుగా కలిగిన మంచముమిద హచ్చుండియున్నాను. ఈ మంచముకింద కృషభము ౧ శివునివామపాడము హెనుశాని వున్నడి. ద్వార పాలకులు 3 వున్నారు. ఇందుకు పుభయపార్ప్ ములయందున్ను ప్రస్త గర్భనర్లోలో ప్రతిమలు లేవు. మంటపములో దడ్డిణపుగోడను శేషకర్యము మీద రంగవాయనులు పూర్పశిరన్పులో శయనించినారు. పక్సిమఫాగమం డు ఫాదాలదగ్గిర యిద్దరు భటులు. ఇద్దరిలో రంగ నాయకులవారిభటుడు ౧, మహిచానురుని భటుడు ౧. ఈ భటులు యిద్దరు లాహారాహి చుస్తామస్టి దంతాదంతి నభానఖ కేశాకేకులలో జగడము చేశేటట్టుగా ప్రవ్నారు. ఇతనిమిద గంధర్వులు యిద్దరు వున్నారు. ఆదుగున పరిచారక జమలు ముస్ట రు వున్నారు. ఈ వుర్తరవుగోడను మహిషామరసుర్ధని ఆమ్తనారు ఆస్త్రహౌ హులలో ఖక్గధారులై ప్రమథగజాలు ఆయిన భటులు రా నుండి, డ్రి త్రిమ ౧, వెరశ్ ౯ త్రతిమలచేకను యాక్ష్మానజై వింహాబాహనముమోద మార్చండి పూర్వాభిముఖముగా ధనున్ను తన వామహ్హస్తముచేత ధరింత దత్తీణపార్తములో బాణపంభావముచేశి యుద్ధావకు ఆధిముఖుడైన మహి పానురునిమోద వెయ్యనలెనవి ఆకగ్గాంతము యాడ్పినరి. కడమ భాహుల యందు ఖన్న చాఘంటా కంఖ పరశుతో మరంబులు ముదలైన ఆయుధంబులు ధరియించి ఛ త్ర చామకంయలు కట్టుకొని సేవక ≥వంలు పరి జేష్టించియుండ శా ಕ್ ಕ್ ಕ್ಷಿಪಿತು ಕ್ರಾರ್ಥ ಮರ್ಟಿ ಮುದ್ದರಿ ಸಂಘರಮು ಮೆಯ ಪರತ್ರ ಪ್ರಾಣಕ್ಕಾರ್ నము చేశినది. ఈశక్తికి యొదురుగా మహిచముఖము కరిగి తెబ్బిరూ ని మాఖాడై ఆమ్రకారికి ఆభిముఖముగా తన ర్విరాహులయందు గదనకి

యించి వుర్పుడై అమ్మవారిలో యాద్దముచెయ్యవలెనని మహిసాసురుడు. పున్నాడు. ఇతనికి ఛత్రవామకాలుధరించి ఆయుధనహీసులై భటులు యుద్ధముచేశేవారివలెనే వున్నారు. ప్రతిమలు 2 వున్నని, ఈమంట పానకుయొదురుగా పూర్వభాగమందు గుండు వకటి విఘనముచేయవలెనని ఆరంభముచేశివారు, ఆది పూరా కా తేదు. ఈ గుడికి వుత్తరభాగమందు మహిషామనురునితలగడ పరువు వకటి రారితో వున్నది.

ంగా. ఈ మంటపముమిద వైళక్క స్నేళ్ళరస్వామినడి, ఈ నడిలో పున్నప్పామివారికి యీసుకట్నము బాగా వున్న స్వడు అంగడికి వకచిన్న రూక యొత్తిలే కాలుపడిరూకలు వచ్చేవి, ఆరవ మాటలో కాలుపడిఆనగా వాళ మృతంటారు. తెమనున రవ్వడు ఆని అంటారు. ఇచ్చడు యీస్వామి వారు మొక్కడమా దొలిగాపోయివారు. ఆడవి యానర్తు ఛేటెస్టే అలిం గము ఆనపడుతుందని ఆన్నారు.

೨೦. ఈ పర్వతానికి సైర్పతిమాలగాను వరాహస్వామికారిసుడి వున్నది. ఇందుకు స్తంభాలు ర, xర్భనుడి గు. దీనికి గుహ ఆనే పంజ్ఞ. ఇద వర్వతానికేత్ లెచినారు. దీనికిముందర సరిగా భక్తానులు உ సంభాలతో మంటపడుకట్టించినారు. దీనికి ప్రాకారమ వున్నది. ప్రాకారమధ్య మందు వకరావిన్ని చెంకాయచెట్టున్ను వున్నవి. ఈ దేవస్థానము పబ్బమాభి ముఖమంగా వున్నది. గర్భనుడిలో వరాహస్వామి వున్నాడు. ఈ వరా హహ్యామి చానుపాదచు భూమియందు వుంచుకొని డడీగాపాదచుదగ్గిర భార్యాయ్య్మాన్ను ఆరోకేషునికరశుమిద వుంచుకొని దడ్డేగోరువు మీద లడ్డీఆమ్రవారిని ఆభిముఖము గావుంచుశాని వాడువార్తయచేత దడ్డిణ పారముధరించి రడ్డీణహ్హాము ఆమ్రవారి పిరుదులమీడ వుంచుకొని తామ ప్పవాభిముఖుడై అమ్రవారు పూర్వాభీముఖములో వ్యవహ వరావాప్వామి వారు కడమ రెండుకాహువులయిందు కంఖచ్చా అధరియించి చరుగృజా యుష్ట్రై ఆహ్యాన్యమూనలోకవరేస్తూ త్రీడావిలాపార్ట్లము ఆమ్రవారి దడ్డినా ప్రవహిహ ముఖములో మంజనముచేస్తూ వున్నాడు. ఈ ప్పామిచారే హరిశేఖరకాజాకు ప్రకృత్యమయినారు గమక ఆప్పుడు వరాహప్వామిచారని చక్సమాభీముఖముగా వున్ననిమిత్తమేమని హరిశోఖర రాజు ఆడిగితే అండుకు ప్యామివారు ముందర కంలితో ప్రగ్యాకోటివిమా నమతో వరదరాజప్వామిచారు ఆవరారమచేస్తారు గమక ఈముఖముగా త్రిన్నామని చెప్పినారు. ఇది పురాణప్రసిద్ధము. ఈస్వామికి పూజపుర స్కారములు నేటివరకు నడుమ్లా వున్నవి. ఈస్వామికి చిర్తరువు నంబంధ మైనవెన్నె లెట్టినారు. గర్భనుడికి దడ్డీణలాగమందు వకళక్తి చరుర్భుజాల యాక్షముగా వున్నది. ఈ శక్తికి దడ్డీణలాగమందు హరిశేఖరరాజు యొద్దరు భార్యలలో వున్నాడు. ఇతనికి నామ భాగమందు చరుర్భుజాలలో నక పురుమప్రతిమ పున్నది. ఆ గర్భనుడికి వుత్తరభాగమందు గలండ్నీ వున్నది. ఉత్తరభాగముగోడను శ్రీరాములప్రతిమ పున్నది. ఈ శ్రీరాములవారిని మంతి చేమ్లా ఆంజనేయుడు వున్నాడు. ఇంకా ఆక్కడ కొన్ని ప్రతిమలవున్నవి. నాటిశేర్లు తెలియందేరు. ఈ దేవస్థానానికి ఉత్తరపువైపున ప్రాకారములో పల కాసనము పున్నది. ఈ దేవస్థు పురాణప్రసిద్ధము.

ాంగ. ఈ సడికి వుత్తరవు వైపు కొండకు నట్టనడును నకమంటకము పున్నది. న్నెళక్కె క్నోళ్వరస్వామిగుడికి పడమటివయిపు ఆడవిలో వున్నది. అది దేవక శలామంటపము. ఇందులో దేవు యొమ్మన చిత్రాలు తేవు. ఆరలు నాలుగు మొదలు పెట్టివారుగాని పూరా కాలేదు. ఇందుకు స్టంభాలు ర వున్నవి. ఇదిగాక పర్వతానికి వుత్తరభాగనుందు పడికట్టు ఎంఒ వున్నవి.

౨౨. కొండమధ్యమందు న్రావదీదేవిషనువుతొట్టి వకటి. కిండట దానిదగ్గిర మహలుకట్టినస్థలము. ఇండుకు గుతు౯లు యిటిశాలు ముడలైనవి వున్నవి.

—37. ఈ లొట్టికి వుర్తరము ధర్తరాజునింహాననము ఆని సింహతలగహనా పున్న ది. ఆందుకువుత్తరముగా పొండవులు ఔహసనముచేసిన హిరామగుం డాలు x వున్న D.

... ఈ సింహాననానకు పూర్పభాగము సాండవులు బియ్యముకడిగిన సీరు బాయ్యేటండుకు కాలక వకటి వున్నది. ఆ కాలవఅంచున ధనము "పెర్కెగానే నంచి ఆకృతిగా వున్నది. ఆ నీరు ఆచేటండుకు డాన వకటి. ఆ దానకు తూర్పు వైవున దానలో దిగేటండుకు పావంచాలు వున్నది. మహ అక్క తిన్నగా రాయలగోవురము ఆని మట్టు నేశేటప్పడు దగ్గీరకొండమ గోవురముదగ్గిర పెద్దరాళ్లకు తూట్లు బెట్టి రాయి ఫేదించవలెనని తూట్లు బెట్టి నారు. ఆ ఇని పూరా కా లేదు. ఆ రార్లు కోతిరాట్లు ఆని చెప్పతారు. ఈ చర్వతానకు పశ్చిమభాగమందు కరిశివున్న యేకశిలామంటకు ములు అండి కొంచెము కథ వున్నది. ఇందుకు మంటకుము డడిడాభాగ మందువున్నదానికి స్తంభాలు గా.అ. ఇందుకా గర్భగుడ్లు ఇ. ఈ గర్భగుళ్లో లోగా దేవుంద్లు ప్రతిమలు లేవు. ఇందుకు గర్భగుడి గా.కి ద్వారపాల కులు ఆ హె॥ గం మంది ద్వారపాలకులు వున్నారు. ఉత్తరవుగోడమ శంటము వున్నది. ఇందుకా రింగాలను తీశివేశన గుంతే సహా వున్నది. ఈ గుడిముందర నీస్లునిలిచేమరుగు గా వున్నది. ఆక్కడ పేముపాదలు వున్నవి. వురైరభాగమందువున్న మంటపానకు స్తంభాలు ఈ గర్భగుళ్లు లేవు. ప్రతిమలు వాస్తే. ఈ మంటపము పని పూరా కా లేదు. ఈ మంటపానకు వురైరభాగము యేకళిలామంటకుము గా.కి స్తంభాలు అ. మలేమియొక్కు నలం లేవు. ద్వారపాలకులు ఆ వున్నారు. ఆర పకటి వున్నది.

ుండి. నాలుగు స్తంభాలమంటపము వకటి.

... కెండు స్టంభాలమంటపము భకటి.

ా. ఈ కొండకు పడమటిపార్శక్రమ వృష్ణకయ్య వృన్నది.

ా. ఈ వుస్తుకయ్య సర్వరమునందు మాడు రథాలువున్నవి. రెందు రథాలకు మాత్రము లోనల కలతోలిచి ఆరలు చేశవారు. మరినక రథానికి వుత్తరముఖముగా ఆర మొదలు పెట్టివారుగాని వూరా కా లేదు. దీనిదగ్గిల రింగము పొనవట్టమున్ను చేరుర్భుకాయుక్త మైనగ్రామదేవలేనుడేన్ని వున్నడి. డీనివగ్గి రవున్న కొండమ రాష్ట్రకొట్టి తిరువళికేంద్రి మడిపల్లికట్టడానకు రవా వాచేమా వున్నారు.

30. ఇర్వహెనికి డట్టులాగను ఆరగడియదూరము కొత్తి చేతున్ను జాయం క్రమ గా భిన్నది. దత్తునాన్నమందు చక్రము ధరించినది. ఈ మేకు నేవా దృత్తికై భటులు ఖడ్లధారులై ప్రభువార్య క్రములయందు ఆరుగును ప్రశాన్న రు. ఈ మే ఇక్సిమాభిముఖముగాప్రస్నది. యొదురుగా తెర్దవించాము వృత్తరాభిముఖముగా ప్రస్నది. ఈ కక్తివిమానము యేక కలతో ప్రస్నది. ద్వార పాలకులు ప్రేలు యిద్దరు వున్నారు. చేతున్ను కాయ్యాముగా ప్రేమెతి మలు దడ్డిగాళాగమందు ౧, పూర్వమందు ౧, వుత్తరమందు ౧, యిండులో వుండేశక్తి కేరు కొలియలేదు. ఆంతు క్ర్మీ ప్రతిమలు ౧.ఎ.

కేగి. ఈ విమానమువెనుకో పక్సిమముఖముగా పెడ్డ వృచ్ధేక్వర్రప్రతిమ పున్నడి. ఆది భూమిలో భూడి వున్నడి. ఆది చూడచలెనని కొంత యిమకో తీశినారుగనుకో సగము ఆగావడుతూ వున్నడి.

3. ఈ విమానము దమ్మీంభాగమందు నకులువివిమానము యేక శలతోటి వృన్నది. రావికి ఆడుగున కొంత మంటపము వృన్నది. అందులో ప్రతిమలు తేవు. ఈ విమానపు వృత్తరభాగము ప్రతిమలు ఒ, పూర్వభాగము ప్రతి మలు ౫, దమ్యేము 2 వృన్నది.

33. ఈ విమానము పక్చిమభాగమందు సహచేప్రేనివిమానము యేక శలలో పుష్పది. మంటపము సన్నవి కొండుస్తంభాలలో దడిలముఖముగా వున్నది, యిందులో ప్రతిమలు లేవు. ఈ విమానముచుట్లూ చిత్తరుగా వున్నది. డీని అంచునానే పూర్వభాగమందు యేక శలలో వకయేమను దడిలాభిముఖ ముగా వున్నది.

38. ఈ విమానానకు పూర్వభాగమందు భీమునివిమానము వృన్నది. యోకశిలతో మంటసముపలెనే పక్పిమముఖముగా వున్నది. ఇందుకు స్తం భాలు పక్పిమమందు ఒ, దక్కిణమందు అ, పూర్వమందు ర, వెరశి ౧ం స్తుంభాలచేతనుఈ విమానము బహుగొప్పది, దీనిమాద పిడుగు పడి నడిమికి చీలినది.

3x. ఈ విమానానికి డమ్టీంము దర్ధరాజుబిమానము వున్నది. ఇందుకు స్తంభాలు పక్సిమమందు ర. ఈ విమానముచుట్టు ప్రతిమలు కా వున్నవి. ఈ విమానముమాద ప్రదమ్యేణము చెయ్య డానకు రెండు ప్రాకారములు వున్నవి. ఈ ప్రాకారములకో చిత్తిరువుప్పతిమలు అగి. ప్రాకారములలో రెండుఆరలు, స్తంభాలు ఆ వున్నవి. ఈ పయినివ్యాశిన కా ప్రతిమలలో డమ్టీంపూరోక్త లైరమువున్న * ప్రతిమల శిరనుమింద ఆమ్రాలు ప్రాకివారు. ఆవి తెలియ లేదు.

ేజ. గ్రామములో స్థలకయనప్వామిగుడితూరుల క్యారముగోరురము బాకిట్లు x వృశ్శవి. డమీణమువయివున ప్రాకారానకులోపల గర్గానికి లో స్థలకయనప్పామివారు దడ్డింకరను పెట్టుకొని శయనించినారు. పాదా లదగ్గిర భుండరీకమహామునిన్ని తానురయున్ను భున్నవి. ఈ మహామనికి యిక్కడేనే ముక్తిదొరకినది. ఇందుకు దడ్డింపువయిళ్ళు యలమంగనాంచా రుగుడి, వుత్తరపు పైపున చూడికుడుతఆమ్మనారిగుడి, చుట్టూ ఆర్పోర్ల గుట్టు రా, తిరుమడపల్లి ౧, ధ్యజస్థంథము ౧, తర్వాత సామస్స్ పుండే వున్నా అముకొట్టు వకటి, గోపురమువాకేనికి యిరుపాశ్య్యమంలో హమ్మలు కోతులుకలికినచిత్తరువు.వా,కి వున్నది. గోపురము వాక్రికియువతల పుత్తర భాగమందు ముమ్మైఆమకాళ్ల మంటపము. స్వామిగారు వుత్సవదినాలలో అందులోవచ్చివుండేది. ఈగుడికి ప్రాకారము వకటి, మట్టూవున్న స్టం భాలు ౧.ఎ.ఎ.

32. గో పురమువాకెటికి తిన్నగా తూ పులభాగాన రాయులగో పురము ఆంతా ఛిద్ర మైపోయినది. ఇందుచేతను చనున్నముమ రిర అదు గులు కిందిమట్టు యివతల వక ఆరలాగున వుంటుంది. ఆందులో మశేమి యొక్కువ వింతలు లేవు. ఇంగుకు తూపులాన కృష్ణహ్యమివారి పుట్టిన మనాకాడు వుట్టుయొక్కే మంటపము. ఆందుకు స్వంథాలు రో, పయిన గో పురము.

3ూ. ఇండుకుతూపుకాన స్థలశయనప్పామిజాధిపుష్వలలోట. ఆందు లో త్రీహామమాన్లానుడిమంటకము. ఆ లోపల గర్గానుడిలో ప్యామి. ఆ ప్యామిని ఆంధిలిను యొత్తుకొనిపోయెను.

3r. ఈ హమమాన్లగుడికి పూర్వము పూడలాళ్ళాకు ఆవతరించినమంట పము. ఆడి శిథిలమయిపోయినది. ఇప్పడు ౧ఽ క్రంథాలు మాత్రము వృన్నవి. ఈమంటపముముందర చక మంటపము ఛిద్రమయిపోయినది.

రం. ఈమంటపానకు వక్కింపాశ్వకాము వూరికి పూర్పభాగము పుండి రీశపుష్కరిణి. ఈపుష్కరిణిమధ్యమందు వాలుగున్నంభాలమంటపము. దీనికి పుర్తిరపుపైపువడ్డున చిన్న వాలుగుకాళ్లమంటపము. ఈ ఉత్సవరివాల యుందు స్థలశయనస్వామివారికి యీ మంటపముదగ్గిర పందిళ్లు కేసి అభిషే, కోత్సవముచేస్తారట. ఇందుకు సూపావాలు ఆడుగుమట్టు అంగువున్న మెట్టు ౧ఒ. ఇందుకు తుల ఆడుగులు 300, ఆరాకా ఆడుగులు 300. ర౧. ఈ పుష్కరిణికి వృత్తరపువయిపు యిష్పలోట. ఈ పుష్కరిణికి దయ్యిప్రవయిపు జీడిమామిడిచెట్లు.

ర. గ్రామానికి తూర్పునముద్రతీరమందు ప్రవృత్తారములున్న శివాలయము. ఈస్వామి పేరు స్థలపురాణములోటి పోయినది. ఈ తర్వాత యొవరికిన్ని కెలియ లేదు. నష్టప్రాకారమలకు యిప్పడు రెండుప్రాకా రములుమాత్రేము ఆగుపడుతూవున్నవి. మూడుప్రాకారములకు ఆడియాళ ను వృష్ణది. తెలిమానా కారములకు ఆడియాళ్ళు వృష్ణదేలేగిది ఆగాపక కుండా సమ్మద్రములో మునిగిపోయెను. గర్భగుళ్లు ౨, ఆండులో వకొ గర్భకుల్లో శివరింగము వున్నది. దానివున్నరేను రొమ్తపాడుగువున్నది. పానవట్టను కనుపడ లేదు. ఆ లింగను కింద యొంతవున్నదో తెలియ లేదు. ఈ గర్భనుడి * చ్రేదానికికింద స్వామికి మీదనుంచి ఆరు గంధపుమామలు జేశి కట్టినారు. అందులో రెందుమానులు యొవరో పాపకరులు తీనుక పోయినారు. ఇప్పవు నాలుగుచెక్కలు వున్నవి. ಸದಕುಟಿಗ್ ತನ್ನ పార్వతిపరమేశ్వర్లు యిద్దరూ బాలమ్మల్రహ్హణ్యప్వామిని యిద్దరియంచున్న కూర్పుండలెట్టుకొని వున్నారు. యిరుపాక్స్యాలలో బ్రహ్హ విస్తువు యిద్దరు వున్నారు. ప్యామికి తలమాద జెబ్బ తగిలినది. కొంచెము భిన్నముగా వున్నడి. ఇరుపార్కాక్రా ద్వారపాలకులు కొండు ప్రతిమలున్ను కొండు ాతులు వున్నవి. పింహాలు మొదలయిన స్పతిమలుమాత్రము ఆలలుకొట్టి ఆరిగిపోయినవి. ఇన్నారు యిరువై ముప్పై పింహాలుమొదలయినవి కను పడుతూ ప్రవృవి. ప్రాకారములయిందువున్నవేందులు కిందబడి మాతులు పగిలినవి. కొన్నిటికి కార్లుపోయినవి. రెండోప్సా కారములో స్త్రీమహా విస్తువు దడి.ఆము తలపెట్టుగొని పడుగొన్నాడు. ప్యామిగుడికి యొదటన్నం భమనాలివారు. ఆస్తంభము యిప్వడు సమ్మదృములోవున్నది. ఆక్కడ హెకాలిబంటినీర్లు.

రకి. పడమటినక్కడు చిన్నగో పురము. గర్భగుడివున్నది. ఆందులో పార్వతీ పరమేశ్వరులు యిద్దరు బాలనుబ్రహ్మణ్యేశ్వరస్వామిని యొత్తుకొ న్నారు. యిరుపాశావ్వవలను బ్రహ్హ విస్తువు యిద్దరూవున్నారు. ద్వారాల ముంచిన వినాయకులను చెక్కినారు. నాలుగునయివులా నాలుగునీం హాలు బహు ఫీకరముగా వృస్తవి. రేతిమ్మా విద్రవాలు చిద్రముఖయిపోయి నవి. ఈగర్భనుడిమోదను గోపురము గావున్నది. ఈ రెండుగుళ్లకు పైన కల రాలు పెట్టివున్నవి.

రర. ఈ దేవస్థానానికి ఖైక్తరపు వయిపు యేకెశలలో వరుణదేవునినుడి పొలిపించినారు. అందులో రాజాప్రతిమ వెక్కినారు. ఆశలలో భ్రక్తరపు వయిపు మహిమానురుడు పడుకొనివున్నాడు. ఈశలకు సముద్రములో ఆలలుశనులుతూ వృష్ణవి. చంద్రో దయము ఆయినప్పడు తరంగాలు కొట్టితే చుట్టూ నీరు వస్తుంది.

రగ. శివాలయానికి జిబ్బ పదిబారలు మాత్రము సముద్రుడు వుంచి వుద్రదడ్డిణాలు ఆర బారలు పడమటికి తోసుకవచ్చినాడు.

రాజు. ఈ శివాలయానికి దెక్కింభాగను మాదుశిలలు వున్నవి. అందు లో వకశిలమొదను తూర్పువయిపున చిన్నఆరతోలేచి ప్రతిమను వుంచి నారు. ఆరకు వుత్తరవయిపు యేమగుమూరి రెక్టించు వక గుర్రము వున్నది. వుత్తరవయిపువ యేమగుపాదము కనపడుతూవున్నది. పడమట వక ఆర తొలిచినారు. అందులో వక స్త్రీ ప్రతిమమా,శివారు, ఆ కేంద చిన్న పుతిమలు మూరు వున్నవి.

రం. ఇండోశలను సింహముఖముగా కనపడుతుంది. ఇదివకశల, ఇం డుకు యివే చిత్రముగాని మకియేమి యొక్కువ లేదు.

రూ. ఈ మాజోశలమొదన పెద్దకీలానున్ను కదుపు చిన్నఆరానున్ను బహు వికృతాకారముగా వున్నవి.

Translation.

- On the North side of the hill, is an Îsvara temple. In this is Îsvara. Lord Clive took away the Nandî in front of this temple.
- 2. In front of this are two monkeys, freeing themselves from vermin.
- 3. On the West side of those figures is a round churn used by Draupadi, the lawful wife of the Pândavas. There are three Mantapas,* hollowed slenderly out of the solid rock. The sculptures in the first Mantapa are two Doorkeepers, a four-armed Durgâ inside, and four figures of attendants. The other two excavations have the same figures. On the South side of this rock, and facing to the West, is an eight-armed Durgâ, treading with her foot the head of Mahishâsura.
- 4. Near this, to the South, on the West side of the road, is the fireplace in which Bhimasenat cooked. There are steps to get up to the top of this.
- 5. Not far from this, to the South, on the face of the rock, is a large round butter ball made by Draupadi. Half of this is said to have been eaten by a cat, which gives the ball a chipped appearance. The cat is seen, with its fore paws upraised, tied to the hill on which Arjuna is performing penance.
- On the South side of this is Arjuna's Ratha,;
 cut out of a single stone. The stone has been cut

An open temple building. Also written Mandapa.

[†] The third of the five Pandu princes, commonly called Bhima-‡ See note * p. 213, infra.

into the shape of a Mantapa, with two pillars and a Garbhagriha, in which was placed Siva. When that Linga was carried off by Bu ** [sic], the people of this place took an image of Vinayaka† which was near and put it in the Garbhagriha. On the wall to the South of the Garbhagriha, is some inscription written, the character of which is unknown.

7. Near to this, on the South, is hollowed out of the solid rock, a Mantapa containing Varahasvami. In this are two pillars and a Garbhagrika. In the Garbhagrika are no figures. There are two Doorkeepers. On the wall to the North of the Garbhagrika is Varahasvami; his left foot is placed on the ground ; his right foot rests on the head of Adisesha: on his right thigh is seated, facing him, Lakshmi ; his right hand is on her hinder parts, his left hand holds her right leg; he faces to the West, and the goddess to the East. The four-armed Varahasvâmi's two other hands hold the Sankha and the Chakra. The god and goddess are regarding each other, and he with his boar-mouth is, in playful dalliance, kissing her right breast. Behind him, to the East, is a four-armed male figure. Facing this figure, is that of a woman. Above these two is a votary with joined hands, uttering praises. Three votaries are praising Varilhasvaml. Altogether, there are nine figures at the

The canctuary or adytum of a Hindu temple.

Gamera.

The thousand headed serpent.

See note † p. 202, infea.

North end. On the East wall and facing to the West is Gaja Lakshmi, on her lotus throne. Above her head are the heads of two Elephants. On either side of Lakshmi, stand two women reaching pots full of water to the Elephants' trunks, for bathing the goddess. There is one Doorkeeper. Altogether, there are figures of five women, one man, and two elephants' heads. On the South side [of the Garbhagriha] is a four-armed Durga, holding an umbrellato the South side of the goddess are three attendants, carrying swords. There is also a deer. On the North side, are three more armed attendants, and a lion. There is one Doorkeeper. Altogether eight [human] figures, a lion, and a deer.

Facing Varahasvami, on the South wall, is eightarmed Trivikrama* holding the Sankha, Chakra,
Gada, tec. Bali Chakravarti had given him three
paces of land, whereupon the god usurping the whole
earth by placing on it his right foot, stretched his left
foot to the sky for the purpose of seizing the upper
world. Brahma is bathing this foot with water from
his sacred water pot and worshipping it. In front
of Vishnu is Jambavat.;

Bali Chakravarti, thinking it wrong to withdraw a gift, is praying to the god, near his [right] foot, wishing to give him ground for his third pace.

See Muir's Sanserit Tests, Part IV., p. 127 C.

Vishau, as the "Three-Stepper."

† Vishau's conch, discus, and mace.

‡ King of the bears.

§ Bali when represented by Vishau for failing to give him all he had promised, besought the god to place his third step on his head—

Behind him is Sukracharya.* Two of Bali Chakravarti's soldiers are on the East side, and four on the West side [of Trivikrama]. Altogether, there are 11 male figures. This Mantapa faces to the West.

- 8. On the East side of the hill, on a rock at the foot, are 11 steps on which Krishnasvami used to play at Mounting the Throne. There is also a slide on which he used to amuse himself.
- 9. On the East side of the hill, the rock has been fashioned into figures representing Arjuna's Penance, as [in the story of] Kirâta and Arjuna.† Here is Arjuna, his two arms extended over his head, performing penance; and here is four-armed Îsvara, as he appeared [to Arjuna,] holding the Pâsupatâstra,‡ Damaruka,§ Trisâla,¶ &c. Between Îsvara and Arjuna stands Visvakarma,∥ with an adze on his right shoulder, the handle of which he holds in his right hand. Above Îsvara's head are Sûrya, Chandra, &c. Below Arjuna, is Krishnasvâmî in a fane, four-armed and holding the Sanhka, Chakra, Gadâ, &c. To his right, is Dronâchârya,** seated in the lotus-posture,† with emaciated body, performing

* See note * p. 83, supra. † See p. 89 ff., supra.

‡ A fabulous weapon. § A nort of small drum.

Siva's trident.

|| The son of Brahma and architect of the goda.—Wilson.

†† "The thighs crossed, one hand resting on the left thigh, the other held up with the thumb upon the heart; the eyes directed to the tip of the nose."—Wilson. penance. On Krishna's left, the rock is fissured, so Naga-maids appear issuing from Patalaloka, and with the five virgins comes a Naga-maid for Arjuna. On the North side of these appears Indra, accompanied by his wife, mounted on the elephant called Airavata, coming to visit Siva. Behind Airavata is another elephant. Below Airavata are three elephant cubs. And there is a cat, with her kittens, facing to the East, with upstretched paws.

Round the god Indra, in the form of a ring, are figures of Garudas, Gandharvas, Kimpurushas, Siddhas, Vidyādharus, Ac., some with wives, some without wives, coming, as ascetics, to visit Siva. There are here 36 figures. Amongst these demi-gods are three deer. Behind them, to the North, in the middle [of the rock] are seven lions and one sheep. To Isvara's right, and above, are Dharmaraja and Bhima sitting, performing penance. On their right are a hog and a tiger. On Isvara's right are 24 figures of troops of Pramathas, and Rishis, to coming to visit Siva. Also a lion, a hog, three deers, a tiger, and two monkeys. They are thus represented accompanied by their wives [?]. Altogether there are 80 male and female figures.

^{*} See note 1 p. 88, supra. † Cp. note § p. 88, supra-

The bird and vehicle of Vishau. § Celestial musicians. § Demigods or musicians in the service of Knvern. || Demigods of undefined attributes, inhabiting the middle air.—Wilson.

^{**} Attendants upon Siva.

ft Saints or secretified sages, of whom there are seven orders.

- 10. To the right of the above is a Mantapa [excavated out] of the solid rock. It is called "The five Påndavas." It has 18 pillars, of which one is broken, leaving 17 pillars. The shafts of four of the 17 pillars are broken; the rest are perfect. The front pillars rest on lions' heads. The total number of lions is eight. In the middle of this Mantapa there is a chamber, which contains nothing. On either side of this chamber, the commencement of other chambers, which have not been completed, is visible. There is nothing but a sort of cave on each side of the chamber, with no sculptures; all is plain.
- 11. To the right of this Mantapa you ascend to the Rayala Gopura, the foundation only of which has been built, and four pillars set up on the four sides. Round this the rock has been shaped into a seat but the Gopura has not been constructed.
- 12. On the East side of this is the Sthalasekharasvámi temple.
- 13. On the East side of the hill is a Mantapa containing Krishna lifting the mountain Govard-dhana.† In this are 12 pillars. The Mantapa joins the hill and faces to the East. The figures in this Mantapa are as follows: Krishna holds up the

^{*} Le. the Gopure of the Relyales, the title of the princes of Vijayanagara. A Gopure is the pyramidical tower over the gate-way of a Hindu temple.

mountain Govarddhana with his left hand like an umbrella; with his right hand he is giving the sign Abhaya* to the Gopikas. On the left of the god, are three female figures. Of these, two are in a standing posture. One has a pot of curds on her head, and a little boy before her. Behind her is a cowherd with a child on his head and an infant in his arms. Above these four are the heads of six cows. Behind them lies Vrishabhesvara t Beneath him are four lions. On Krishna's right, is Balarâma. His left hand is on a cowherd, and he is standing with one foot advanced. On the left of the cowherd is a woman. Above them are the heads of five cows. To the right of Balarama is a cowherd milking a cow. In front of this cow is her calf. Above this, is a cowherd playing on a fife to collect the cows. Near him is a woman with a child. In front of the cow is a woman carrying a mortar and holding in her hand a net containing pots of curds. On her right stands Vrishabhesvara. Behind the bull stand a cowherd and cowherdess. Behind [? on the right of] the bull is a cowherd, holding with his left hand the right hand of a woman. Above the bull are the heads of 16 cows; in the front there is a calf. On the South wall there

Holding up the right hand, with the palm to the front, as an assurance of safety. This however is not the attitude of the god, whose right hand points to the ground, a sign, probably, to the people that they should take reingo at his feet. See plate II., supra.

[†] Nandl, the sacred bull of Siva. I The half brother of Krishns.

are 6 lions' heads. Altogether, in this Mantapa, there are 10 lions (on the North and South walls,) 16 figures of men and women, 5 children, 2 bulls, 1 cow, 2 calves, and 27 cows' heads.

- Ramanuja Mantapa. This is excavated out of the hill. In the middle are two pillars. East and West [it measures] 20 feet, North and South 26 feet. There are no figures in it. [At the bases] of the pillars in this solid rock Mantapa are 4 lions' heads. Inside, the North and South walls are formed like small Gopuras, with niches. In those niches there are figures. In the front of this Mantapa are 6 stone pillars. On the South side of it are 13 steps cut out of the rocky hill. Above this Mantapa is the Mantapa of Velugôti Singama Nâyadu. This has 4 pillars. It is not built with stones brought by workmen, nor is it built artistically. It is now all in ruins.
- 15. On the South side of this, two pillars have been made and the rock a little hollowed out, with the intention of forming a large boulder into a monolithic Mantapa. The work is unfinished and serves only as a mark for the boulder.
- 16. To the South of this Mantapa is another, cut out of the solid rock, called Dharmaraja's Mantapa. It has 4 pillars and 3 Garbhagrihas. There are no figures in it. The centre Garbhagriha has 2 half finished figures of door-keepers. This Mantapa is in as good preservation as if just made.

of the East of this Mantapa, at the foot of the East side of the hill, are two large boulders on which is figured the Penance of Arjuna. There is İsvara, in his four-armed form, holding in his left hand the Pāsupata.* Arjuna, with upraised arms (ûrdhvabāhu) is performing penance. On the North side of these are figures of Garudas, Gandharvas, Kinnaras, Vidyādharas, Siddhas, Chāranas,† Rishis, &c., and of women; also of elephants and lions. This is partly finished, partly unfinished.

18. On the South end of the hill, on an elevation, is a solid rock Mantapa. The name given to this in the village is Yamapuri! Mantapa. This has 6 pillars of which one is broken, and the remaining five are in good order. Of the 3 Garbhagrihas, the centre one is called Kailasa. In this, in his four-armed form, with his left foot on a bull, is Paramesvara.§ On his left is Parvati, with Kumarasvami on her thigh. Between Parvati and Paramesvara is Vishau in his four-armed form holding the Sankha, Chakra, and Gada. On the right side of Paramesvara is Brahmâ with four faces. Below Pârvati is a female attendant. Parvati and Paramesvara are sitting on a couch, the legs of which are lions' heads. Below this couch is a bull, bearing Siva's left foot. There are 2 Doorkeepers. In the Garbhagrihas on

^{*} See p. 89, supra. † Bards, panegyrists of the gods.

‡ "City of Yama," the god of death. The confusion between

Yama and Mahishdaura is probably the origin of this name.

§ Siva. ¶ The son of Siva and Pâryath.—Cp. note ‡ p. 107, supra-

either side of the centre one there are no figures. On the South wall of the Mantapa is Ranganayaka," reclining, with his head towards the East, on his Sesha bed. † At the West end of this figure], near the feet, are 2 soldiers. Of these two, one is the soldier of Ranganavaka, and one of Mahishasura. These two soldiers appear fighting, arm to arm, fist to fist, tooth to tooth, nail to nail, hair to hair. Above Vishnu are 2 Gandharvas, Below are 3 attendants. On the North wall is the goddess Mahishamardinit with eight arms, surrounded by 8 soldiers armed with swords, representing troops of Pramathas, and I female figure-altogether 9 figures -mounted on a lion, facing the East, holding a bow in her left hand, an arrow strung with her right hand and stretched back to her ear against Mahishasura, who is confronting her for the battle. In her other bands she holds a Khadga, Gada, Ghanta, Sankha, Parasu, Tomara, ** and other weapons, also a Chhatra, †† and Chamara, 11 and surrounded by attendants, she, inflamed with anger, has strung an arrow to slay Mahishasura. In front of the Saktiss and facing the goddess, is the buffalo-headed Mahishasura, holding a club in his two hands and furiously intent on doing battle with the goddess. "

^{*} Vishnu, as the 'Lord of Rauga' (Srlraugam, near Trichinopoly.)
† See note * p. 33, supra.

‡ Parvati, as "Slayer of Mahisha."

[§] A sword. ¶ A gong. || An axe. ** An iron club. †† An umbrella. ‡‡ See note * p. 100, supra. §§ The energy or active power of a deity, personified as his wife.—Wilson. ¶¶ See p. 99 ff., supra-

Soldiers, equipped for war, appear also as engaged in the battle, and holding over Mahishâsura the Chhatra and Châmara. There are 7 figures. In front of this Mantapa, to the East, the commencement of forming a boulder into a Vimâna* has been made, but the work is unfinished. On the North side of this temple is the stone bed and pillow of Mahishâsura.

- 19. Above this Mantapa, is the temple of Olakkannesvarasvami. When this city flourished, a small fanam used to be collected from each shop, making a quarter measureful (kâlupadi) of fanams, for the god in this temple. In the Tamil language they call a quarter measure olakku.† In Telugu it is called tavvedu. The god has rolled away some where. They say that if all the jungle is cut down, that Linga will be found.
- Varahasvami temple. In this are 4 pillars and 1 Garbhagriha. It is called "The Cave." This is excavated out of the hill itself. Exactly in front of it, the votaries and others have erected a Mantapa having 6 pillars. There is a wall round this. In the middle of the walled enclosure are a well and coconnut trees. This temple faces to the West. In the Garbhagriha is Varahasvami. This Varahasvami has his left foot on the ground; his right foot is placed on

^{*} A pyramidical temple in the form of a god's chariot.

† Prop. Urakku (2.19 & 3.)

the head of Adisesha, who is near him with his wife; on his right thigh, and facing him, is the goddess Lakshmi; his left hand holds her right foot, and his right hand is on her hinder parts; he faces to the West, the goddess to the East. The other two hands of the four-armed Varahasvami hold the Sankha, Chakra, &c. The two are looking into each other's face, and Varahasvami in playful dalliance is, with his boar-mouth, kissing the right breast of the goddess.

This very god appeared to King Harisekhara, and when asked by him the reason of his facing to the West, the god replied that Varadarajasvami* would thereafter appear as an incarnation in the Punyakotivimana at Kanchit and that therefore he faced in that direction. This is celebrated in the Purana.I The worship of this god continues to this day. The god has been painted in colours, as in pictures. On the South side of the Garbhagriha is a Sakti with four arms. To the South of the Sakti is Harisekhara and his two wives. On his left is a four-armed male figure. On the North side of the Garbhagriha is Gaja Lakshmi. On the wall at the North end is a figure of Sri Rama. Anjaneyas is praising Sri Rama. There are also some other figures there, the names of which are unknown. On the North side of this temple,

Vishau, as "The boon-conferring god."
 † Prep. Kaňchí (Conjeveram).
 ‡ See p. 178 f., sapra.
 § Hamman, the monkey chief; so called from his mother Aujana.

within the enclosure, is an inscription. This god is celebrated in the Purana.

- 21. To the North of this temple, on the middle of the hill is a Mantapa. It is in the jungle, on the West side of the Olakkannesvarasvami temple. It is cut out of the solid rock. In it are no particular figures. Four niches have been commenced, but are unfinished. There are 4 pillars. Besides this, there are 24 steps on the hill, on the North side.
- 22. In the middle of the hill is Draupadi's turmeric vat.* Near this, is the place where the palace was recently built. There are signs of this, viz., bricks, &c.
- 23. To the North of this vat is the lion-pillowed couch called Dharmaraja's throne (simhâsana). To the North of this are 5 pits used by the Pandavas for burnt offerings.
- 24. On the East side of this throne is a channel which carried away the water used by the Pândavas for washing rice. On the edge of that channel is [a stone] in the form of a bag, just like a treasure pack. To hold the water there is a reservoir. On the East side of the reservoir there are steps to descend into it. When the foundation of what is called the Rdyala Gopura, was laid in a line with the Palace, holes were made in the large rocks on the hill near the Gopura, with the intention of splitting the stone.

^{*} I. a. bath. Turmeric (Curcuma longs) is smeared over the body by Hindu females after bathing.

That work is unfinished. The rocks are called the "Monkeys' Rocks." There is a story connected with the two solid rock Mantapas adjoining each other, on the West side of the hill. Of these, the Mantapa on the South side has 12 pillars, and 5 Garbhagrihas. There are no gods or figures inside these Garbhagrihas. To each Garbhagriha there are two Doorkeepers, making 10 Doorkeepers in all. On the North wall there is a Sankha. In these [Garbhagrikas] there are holes from which Lingus have been taken out. In front of this temple the water collects and forms a pond. In this are reeds. The Mantapa on the North side has 4 pillarsno Garbhagrihas. Figures nil. The work is unfinished. To the North of this Mantapa is a solid rock Mantapa, having 2 pillars. There is nothing else particular about it. There are 2 Doorkeepers and one chamber.

[The above 3 Mantapas may be enumerated as:—]

- 25. A twelve pillared Mantapa.
- 26. A four pillared Mantapa.
- 27. A two pillared Mantapa.
- 28. On the West side of the hill is a salt-marsh.
- 29. Between this salt-marsh and the hill are three Rathas.* In two only of these is the rock hollowed out and formed into chambers. In the third the commencement of a chamber has been

^{*} Chariots, or chariot-shaped temples, otherwise called Viminas.

made on the North side, but it is unfinished. Near this are a Linga and Yonis and a temple with a four-armed village goddess. Stones are being cut from the hill near this and sent to Tiruvalikkêni† to build a [temple] kitchen.

30. At a half gadiya's distance from the hill to the South is a Sakti with four arms. In her right hand she holds a Chakra. In attendance on the goddess, on both sides of her, are 6 soldiers armed with swords. The Sakti faces to the West. In front is a large lion facing to the North. The Viminas of this Sakti is monolithic. There are 2 female Doorkeepers. There are figures of four-armed females—1 on the South, 1 on the East, and

[.] The Lings is the phallic emblem of Siva, symbolic of the attributes averibed to him by his worshippers, as the supreme lord, the beginning of all existences, the cause of causes. The Telugu word (Placeattown) above translated "Youi," properly signifies the pedestal Linguedi (or Argha-Coleman), on which the Lingu stands. The raised edge of this represents the Youi (vulva), an emblem of Parvati as the female energy of the deity. For a discussion of the question as to whether the phallic emblem was derived from the religion of the aboriginal or non-Arian Indians, see Mair's Sonscrit Texts, part IV., p. 344 ff. For Mythological accounts of the origin of Lingaworship, see the same work, p. 325 ff. Also Vans Kennedy's Researches, p. 208 ff.—Twelve great Lingas were set up in different parts of India, several of which were destroyed by the carly Mahomedan conquerors. See H. H. Wilson's Essays, Vol. I., p. 221 ff. where the names and localities are given.-A miniature Linga is worn on his person by every Lingayat, generally round the neck in a milver casket.

[†] Triplicane, the Mussulman quarter of the town of Madras.

[&]quot;The Indian hour of 24 English minutes, (Sans. Ghatiks,) into sixty of which the Hiedus divide the day. An "hour's [walking] distance" is considered to be 12 mile.

The five Rathos are here called Vintings - See note 9 p. 213, supra-

1 on the North side. The name of the Sakti in this temple is unknown. Altogether there are 12 female figures.

- 31. Behind this Vimina is the figure of a large sacred bull facing to the West. It is buried in the ground. Some of the sand has been removed for the purpose of seeing this figure, so half of it is visible.
- 32. To the South of this Vimana is Nakula's* Vimana formed of a single stone. At the bottom of this is something of a Mantapa. There are no figures in it. On the North side of this Vimana are 6 figures, on the East side 5 figures, and on the South side 7.
- 33. On the West side of this Vimana is Sahadeva's Vimana formed out of a single stone. The Mantapa has 2 slender pillars and faces to the South. There are no figures in it. This Vimana is carved all round. Near it, on the East side, is a monolithic elephant facing to the South.
- 34. To the East of this Vimana is Bhima's Vimana. It is of one stone, like a Mantopa, and faces to the West. It has 6 pillars on the West side, 2 on the South, and 4 on the East—with 12 pillars in all. This Vimana is a very large one. It has been struck by a thunder bolt and split in the middle.
 - 35. To the South of this Vimana is Dharma-

^{*} Cp. note + p. 103, supra.

raja's Vimana. It has 4 pillars on the West side. Round this Vimana are 8 figures. On this Vimana are 2 parapets for the performance of Pradakshina.* On the parapet walls are 21 carved figures. There are 2 chambers on the parapets, with 2 pillars. Of the above mentioned 8 figures, there are letters engraven over the heads of 5 facing to the South, East, and North. These are not understood.

36. In the village is the Sthalasayanasvami temple with the entrance to the East, a Gopura, and 5 doorways. At the South end, within the enclosure, in the Garbhagrika reclines Sthalasayanasvami with his head to the South—near his feet are Pundarika Mahamuni and a lotus. This Mahamuni here obtained final emancipation (mukti). On the South side of this is Yalamanganancharu's† temple. On the North side is the goddess Cudikoduta's‡ temple; around are 8 Årvars' temples, 1 sacred kitchen, 1 flagstaff and 1 store room containing utensils.

In the doorway of the Gopura, on either side, are paintings of groups of figures and monkeys.

^{* &}quot;Reverential salutation by circumambulating a person or object, keeping the right side towards them."—Wilson.

[†] Prop. Nilamangainachiyar, the goddess Earth, Bhudevi.

² So called because she, when a girl, took the flowers kept for offerings to the deity, and wore them in her hair. She is said to have sprung from the earth, and to have been found by Peris Arrâr in his Tulasi (Ocymum sacrum) garden. The Arvâr called her Ködai, brought her up as his own daughter, and offered her, at her own desire, in marriage to Vishau, at Srirangam.—See Guruparampartproblement, p. 17 ff.

On this side of the doorway at the North end is a Mantupa of 36 pillars. The god comes into this on festival days. This temple is enclosed by a wall and round it are 122 pillars.

37. Straight in a line with the Gopura doorway, to the East, is the Rayala Gopura, all in rains. The foundation is 44 feet square and on this side there is a sort of chamber. In that there is nothing very extraordinary. To the East of this is the Mantapa in which Krishnasvâmî is swung the day after his birth-day. This has 4 pillars and a Gopura (?) on the top.*

38. To the East of this is Sthalasayana's flower garden. In that is a temple of Sri Hanuman. The god was inside, in the Garbhagriha. He was taken

away by Andilin (?).

39. To the East of this Hanuman temple is the Mantapa into which Pudattalvart descended. It is in ruins. Now only 16 pillars remain. In front

of this is a ruined Mantapa.

40. On the South side of this Mantapa, to the East of the village, is the Pundarikapuskarini. In the middle of this tank is a four pillared Mantapa. On the North bank of it is a small Mantapa with 4 pillars. On festival days, they say, sheds are erected near this Mantapa for Sthalasayanasvami, and the amointing-feast (abhishekotsava) is celebrated. This tank has 16 steps to the bottom of it. It is 300 feet square.

41. On the North side of the Pushkarini is a date garden. On the South side are cashew nut trees.

^{*} See note * p. 34, supre, and plate XL, No. 1.

[†] The third of the 12 Arvar or apostless of Vishan.—See Ziegenbatg's South-Indian gods, p. 71 f. Also note * p. 133, supra.

I Anacardium occidentale.

42. On the Sea shore to the East of the village is the seven-walled Siva temple. The [local] name of the god went with the Sthalapurana, and has since become known to none. Of the seven walls (pråkara) only two now appear. There are signs of three [more] walls; whether traces remain of the other walls cannot be ascertained as [their supposed sitel is buried in the sea. There are two Garbhagrihas, in one of which is the Linga of Siva. Its height is that of a man's chest. The Youi is not visible. How deep the Linga is below is not known. This Garbhagriha had been built with six sandal wood beams above the god. Of these, some sinners have taken away two. Four beams now remain. On the western wall are Parvati and Paramesvara with the young Subrahmanyasvámí seated between them. On the two sides are Brahma and Vishnu. The god has had a blow on his head, and is somewhat cracked. On the two sides are figures of two Doorkeepers and two monkeys. The figures of lions, &c., only have become effaced by the action of the waves. The figures of twenty or thirty lions, &c., are now visible. The Nandis which were on the walls have fallen down and had their faces brokensome have lost their legs. Within the second wall lies Sri Maha Vishau with his head to the South. In front of the temple is placed a pillar. That pillar is now in the Sea. The water there is knee deep.

43. On the West side is a small Gopura. There is a Garbhagriha. In that are Pârvatî and Paramesvara carrying the young Subrahmanyasvâmî. On the two sides are Brahmâ and Vishnu. In front of the doorways Vinâyakas have been carved. On the four sides are four lions, very terrible. The

rest of the idols are defaced. There is [as before stated] a Gopura over this Garbhagrika. Kalasas*

have been placed on both these temples.

44. On the North side of this temple, a temple of the god Varunat has been cut out of a single stone. In that is sculptured a figure of a King. On the North side of that rock lies Mahishasura. The waves of the sea reach this rock. At moonrise, when the waves beat, it is surrounded by water.

45. The sea has kept himself only 10 fathoms away from the mound on which is the Siva temple. On the North and South sides of it, he has receded

24 fathoms to the West.

46. To the South of this Siva temple are three rocks. On the East side of one of these rocks a small chamber has been hollowed out and a figure placed in it. On the North side of the chamber is an elephant's head; and on the South, a horse. On the North side [of the rock] appears an elephant's foot. On the West side, a chamber has been hollowed out. In that is sculptured a female figure. Below that are three small figures.

47. On the second rock appears a lion's face. This is one stone. On it there is only this carving,

nothing more.

48. On the third rock are a large head, a belly, and a small chamber, of very misshapen form.

^{*} See note * p. 172, supra.

⁺ The daily of the waters and regent of the West .- Wilson.

The popular notion is that the Sea boils with delight at the sight of his off-pring Chandra, who was produced at the Churning of the Ocean. The phonomenous of the moon's influence on the tides doubt-less underlies the fiction.

Sanscrit sloka-pp. 13, 166.

The statement that this couplet is a quotation from the Mahabharata appears to be inaccurate. It would seem to have been borrowed from Conjeveram (Kanchipura) whose Mahatmya contains the following lines :—(Seshadharma xlix, 10, 11.)

गंगाया दिवणे भागे योजनानां शतदये। पंचयोजनमाचेण पूर्वाभीधेस्त पश्चिमे॥ वेगवत्युत्तरे तीरे पुष्णकीयां इरिः खयं। वरदस्सर्वभृतानामद्यापि परिदृष्णते॥

South of the Ganges two hundred yojanas, five yojanas westward from the Eastern sea; on the north bank of the Vegavatî,† in the Punyakoti[-vimana], Hari himself, the giver of boons to all living beings, is even at this day present.

तपद्यचार परमं शतसंवस्तराविध । वेगवत्युत्तरे तीरे महाजिंगस्य चोत्तरे ॥ पश्चिमे श्रीपुरसापि योजनार्धे तपस्यलं । तत्र लिंगं प्रतिष्ठाय त्रह्मेयरमसाइयं ॥ वर्षयन्ताममाइसेस्त्रिकालं कमलेश्युभेः । जपन श्रीदद्रमंत्रेस शतद्द्रीयमेत च ॥

^{*} Alluded to in Heyne's Tracts on India, p. 334 n.

[†] The stream here called Vegavati is not to be confounded with the river in Madura which formerly bore that name and is now called the Vaigai. The Nipavana Mähätmya tells us of a great Lingu situated on the North bank of this river, and half a yojana west of the famous city" (? Kalyanapura.—Cp. Nelson's The Madura Country, part iii, pp. 6 f., 44.)

The Inscriptions - p. 53 ff.

Mr. Arthur Burnell of the Madras Civil Service has been good enough to place at the Editor's disposal copies of the inscriptions on the Ganesa temple and Ratha at Mavalivaram, and the buried Siva temple at Salavan Kuppam, made (so far as the inscriptions were legible,) by that gentleman in 1867. They are here given in the modern Devanagari character :-

Inscription on the Gancia temple-p. 57 and plate XIV.

मकान्धितिमंद्वारकारणं वीतकारणः भ्रयाद्धांन्तकामाय जगतां कामसद्देनः ।।। श्रमायशिवनमायीयानगुणी गुषभाजनः था - अियात्

अक्तिप्रहेण मनमा भवक्षण्णलीलया दोण्णा च यी भ " भार ज्ञीयात् म श्रीभर्षिर् !!! ज्ञामकामी मुपतिमिधिनारातिमण्डल: स्थाती रणजय: ग्रमीस्तेनेदं वेम कारितं !!! यसाङ्गडभराकानाः केलामः मद्याननः पातालमगमद् " श्रीनिधिस्ता -

» « जिष्णाकाः मीमः " " विजयता ग्रह्मः काम " नः !!!

श्रीमतीस्य नकामस्य दिषद्पीपद्यारिकः श्रीनिधः कामराजस्य दराराधन मङ्गिनः ॥। च्यिष्कजनगर्षे विवर काम्जाकर जास्ते विश्वाले सुमुखः गिरस्मर्गि गकरः।।।। राजराओं * रमप्रयमवनिजनाईनः तार्काधिपतिः खस्यो जयतानरणाङ्करः ॥।

विक तेमेद द्वारित ग्रमी

शिवम् " खेषाख्यमतिष्ट्ये कुप्यमिति विमान् निव्रं ग्रमम् प्रजानामिष्टिमिद्यर्थं -

+ This line and the next down to Ill occur on the floor of the Ramannja Mandapa-pp, 95, 207. The words after III cour also on the East face of the Sed storey of the Southernmost (Dimenardia's) Raths, but the coding is ET TWENT; चका हरू: ॥ श्रद्धानकानपण्नवेश्वर श्री —

Inscription on the buried Siva temple-plute XV.

त्रीमतात्यनाकामस्य दिपद

ष्णापदारिषाः स्रीनिधः काम

क्षियेकज्ञनापुष्टं विचरकास्रकाकर राजस्य हराराधन मिल्लि:

भास्ते विशासे सम्खः शिरस्यर्षि गन्नर: !!!

निनेह कारित शक्तीभीवन अतय भुयः के

कायमन्दर्गिमं भ्रस्ताम् मूपि तिष्ठता ॥ भित्रप्रके

क मनमा भवं स्पष्टनीलया दीच्या च यो भाग धनी

यज्ञा हैताने भन्ता खतामा पति: ॥। मुक्कीमीशानभिक्त त्रीयमित्रगायनी द्रिवक्त भारमुखी जीयात श्री भर्धिरं ॥ श्रीतरणचण्डः प्रतिरविम् नामछा मूर्तिब्रम्मित्रणचण्डेचरे यातु निष्टां आं जातिर एष चण्ड चर मकरीत्। हिम मिरितम जिस्समायाजदानं परमं श्रीत्षवण्डाश्रया या महमणमिति। नियतकतर्तिभेवत प्रम स्थान निर्मापितिस्मिचिद्तार

कलकासक ॥ समर्धनन्त्रः संभ्रमधीरः ॥

Note.

Is will be observed that in the Games temple married on Mr. Burnull rends Blonglays hattend of Japaness. This serves with Dr. Rabington's own transcript (plate XIV.) though in the transfittential tax been classed to Jayanasa. The following is a revised translation of Slokas 1, 2, and 5 of the Ganesa temple inscription:—

- May Kâmamardana,* the cause of existence, continuance, and destruction, [himself] uncaused, be [propitious] to the boundless desires of the world.
- 2. May he, [himself] without illusion, [yet] of multiform illusion—without attribute, [and yet] the divider of attributes * * be triumphant.
- The king of fully satisfied desires and crowds of conquered enemies, known as Ranajaya—by him was this house of Sambhut built.

Inscriptions on Dharmaraja's Ratha-p. 37 ff. and plate XVII.

Northern face-base.

श्रीनर्सिंह: (left hand.)

Eastern face-base.

? भवनभाजन: (right hand.)

प्रिधिविभार: [? पृथिवीभार:] श्रीभर: (left hand.)

Southern face-base.

श्रत्यन्तकामः श्रनेकोभायः (right hand.)

? अभेयः चैन्नोक्यवर्द्धनः विधिः (left hand.)

Northern face-second storey.

स्चिर्भिक्त: महनाभिराम: (loft hand.)

विधि: (1)

^{*} Siva, as "Shayer of Kama," the god of love.—See Coleman's Mythology of the Hindus, p. 75 and Vans Kennedy's Researches, p. 297 ff. † A name of Siva.





THE RED THAT IS THE PAPER SIVA TAMPLE AT THE UVAN EUPFAM.



श्रीनर्सिष्टः भुवनभाजनः श्रीमयः

अप्रतिहतशासनः (2)

कामलिकतः अमेयमायः

मकलकचाए: (3)

नयनमगोहरवाम: (right hand-)

श्रतिमानः (4)

Eastern face - second storey.

श्रम्पम: (right hand.) दास: (left hand.)

? भयोत्तर: (right hand.) परावर: (left hand.)

Western face—second storey. सत्यपराक्रम: (right hand.)

परावर: (1)

Southern face-second storey.

स्तित (1-unfinished-left hand.)

नयनसनो इरः

मर्वतीभद्रः (३)

श्रीनिधिः

निक्त्तरः (3)

विधि: (right hand.)

विभान्तः (1)

Eastern face - third storey.

• ऋत्यन्तकासपद्मवेश्वर् श्री हा (middle.)

रणजय: (1)

Annexed (plate XXIV.) is a sketch taken by Mr. Burnell of the buried Siva temple (Atiranachanda Mandapa) at Sâluvan Kuppam, after it had been excavated for the purpose.

Arjuna's penance-p. 90 and plate I.

The following description is contained in slokas 1537—1542 of the Vanaparva of the Mahabharata (Calcutta edition, Vol. I., p. 463):—

रमणीय वनोहे में रमनाणोऽर्ज्युनस्तदा।
तपस्युग्ने वर्त्तमान उपतेजा महामनाः॥
दर्भचीरं निवस्याय दण्डाजिनविस्तितः।
योर्णं च पतितं स्रमी पर्णं ममुपयुक्तवान्॥
पूर्णं पूर्णं विरावे तु नाममेकं फनायनः।
दिगुणेन हि कालेन दितीयं माममत्ययात्॥
वत्येत्वय मंत्रात्रे मामे भरतमत्तमः॥
वायुभची महावाडरभवत्याण्डुनन्दनः।
कर्ज्वंवाडनिरालमः पादाङ्गुष्टायधिष्टितः॥
मदीपस्पर्यनाचाख वस्त्वुर्मितीजमः।
वियुद्धीक्हनिमा जटास्तस्य महात्मनः॥

Then Arjuna delighting himself in the pleasant forest, awful in his brightness, magnanimous, clothed in a darbha* garment, adorned with a staff and deerskin, performed severe penance and fed on the withered leaves which fell on the ground. He spent one month feeding on fruit once in three days; a second month eating at intervals of double the length; a third month also eating food once a

Pos cynosuroides, a species of grass used in many solemn and religious observances (Wilson)—also called Kusa.

fortnight; when the fourth month arrived, the most excellent of the Bharatas* feeding on air, having long arms, the son of Pandu,† with upraised arms, unsupported, stood on the point of his great toe. By constant ablutions, the matted locks of this man, of boundless brilliancy, lofty minded, were like lightning and the lotus.

Death of Mahishâsura—p. 101 and plate IV. Extract from the Mârkandeyapurâna—(Ed. Banerjea, p. 441 f.)—Devimâhâtmya.

दित कोधममाभातमापतनं महामुरं।

हृद्वा सा चिन्नका कोपं तद्वधाय तदाकरीत्॥

सा चिन्ना तस्य वे पागं तं वबस्य महामुरं।

तत्याज माहिषं रूपं मोऽपि वह्नो महामुधे॥

ततः सिंहोऽभवसद्यी यावत्तस्यानिका थिरः।

दिनत्ति तावत्पुरुषः सद्वपाणिरदृश्यतः॥

तत एवाद्यः पुरुषं देवी चिच्चेद ग्रायकैः।

तं खद्वचर्मणा माह्वं ततः सोऽस्काहागजः॥

करेण च महासिंहं तञ्चकर्ष जगर्कं च।

कर्षतस्तु करन्देवी खद्वेन निरकन्ततः॥

Descendants of Bharata, from the extent of whose authority over the greater part of India, the country was called Bharatavarsha.—Wilson.

[†] So styled by courtesy only, Arjuna being in truth the progeny of Indra, the god of the firmament.—See Wilson's preface to Johnson's Selections from the Mahabharata, and his note at p. 7, ibid.

तती महामुरी अयो माहिषं वपुरास्थितः।
तथैव चोभयामास चैलीकां सचराचरं॥
ततः कृद्धा जगकाता चिष्डका पानमुक्तमः।
पपी पुनः पुनचैव जहामारुणलोचना॥
ननई चामुरः सोऽपि चलवीर्व्यमदोद्धतः।
विषाणाभाञ्च चिचेप चिष्डकां प्रति अधरान्॥
सा च तान् प्रहितांस्तेन चूर्णयन्ती प्ररीत्करैः।
जवाच तं मदोद्ध्तमुखरागाकुलाचरं॥
देख्याच॥

गर्का गर्का उपं मूह मधु यावत् पिवास्वहं।
स्या त्विय हतेऽवैव गर्क्किन्यन्याग्रः देवताः॥
एवमुक्ता समुत्यत्य साह्दा तं सहासुरं।
पादेनाक्रम्य कान्ते च ग्रह्लिनेनसतान्वयत्॥
ततः सोऽपि पदाकान्तस्तया निजमुखान्ततः।
ऋईनिष्क्रान्त एवाति देव्या वीर्व्यंण संदतः॥
ऋईनिष्क्रान्त एवाति देव्या वीर्व्यंण संदतः॥
ऋईनिष्क्रान्त एवाती युथ्यमानी सहामुरः।
तया सहामिना देव्या ग्रिर्व्यून्ता निपातितः॥
तती हाहाहतं सर्व्यं देत्यमैन्यं ननाग्र तत्।
प्रहर्षञ्च परं जग्गुः सकला देवतागणाः॥
तष्टुनुस्तां मुरा देवीं सह दिव्यैर्महर्षिभः।
जगुगैत्सर्व्यपतयी ननृतुकाप्ररीगणाः॥

Then Chandika seeing the great Asura thus coming, filled with anger, to fall upon her, became wrathful for his destruction. Throwing over him the noose, she bound that great Asura. Bound in the great battle, he relinquished the form of a buffalo

and immediately became a lion. No sooner did Ambika cut off his head, than he appeared as a man, sword in hand. Then Devi quickly with arrows destroyed the man together with his sword and shield. He then became a great elephant. With his trunk he dragged the great lion and roared. Devi with her sword cut off the trunk of that dragging one. Then the great Asura again assumed the form of a buffalo, and as before agitated all things animate and inanimate in the three worlds. Then Chandika, the mother of the world, having become wroth, drank good wine again and again, laughed with her red eyes, and roared. That Asura also, filled with strength, valour, and pride, hurled mountains at Chandika. She crumbling his missiles with a cloud of arrows, her countenance inflamed with wine, spoke to him in confused accents thus: "Roar, roar, O fool, for a moment while I drink wine. The gods will soon roar when thou art slain here by me." Having thus spoken, she sprang upon the buffalo. Placing her foot on his neck, she struck him with her trident. Then trodden under foot by her he came half out of his own mouth,* and was overcome by the great valour of Devi. The great Asura doing battle was slain by Devi, who with a great sword cut off his head. Then with lamentations perished the whole army of Daityas,† and all the troops of Devatas exceedingly rejoiced. The Surast with the heavenly Maharshis praised Devi, the chief Gandharvas sang, and the troops of Apsarases danced.

^{*} I. e. He came in his proper form out of the buffido's mouth.

[†] Demons, Asuras, children of Diti, the mother of the Titan or giant race of Hindu mythology, by Kasyapa, grandson of Brahms.

† Deities, Devats,

§ The fourth of the seven orders of Rishis.

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Page 65. For "Mahamalaipür", reud "Mahamalaipür".

Page 96, note. For "Arakkennei (Spra@asis@asis@asis@templo",

read "Urakkennei (2.50 Ga eir Georis) Îsvara temple"; and for "one ollock (about 1) gill)", read "one strakke (about 3 gills)".— (Cp. p. 210.)

Page 114. "Vijayanagaram ascendancy" appears to be a misprint in the original for "Vijayanagaram dynasty."

Page 115, notes. For "Vellugativaru", read "Velugotivaru".

Page 116. For "a clue", read "as a clue".

Pages 124, 126, 128, "Pavarakkāran's (prop. Pavalakkāran's) Choultry," signifies "Coral-monger's Choultry," (Korallenhandler-Sattiram—Graul.)

Fage 126. For "Mahendra Shanta", reed "Mahendra Santa."

Page 126, note. With reference to Sir Walter Elliot's remark on the Tamil alphabet, it will be observed that the Grantha letter UD, not the Tamil letter s, is used in the word "Adisandesvars," in the inscription referred to. (See p. 128.)

Page 128. govo Carrow is probably an error in the trans-

Page 133. For "Mahayaraha" read "Mahayaraha."

Page 141. "36th year" appears to be an error for "37th year." (Cp. p. 121.)

Page 143, line 14 from the bottom. For warmenty starss, read warmenty starss.

Page 173, Sloka 4. For उपोयुषा, rend उपयुषा.

Page 173, notes. A fourth MS. reads-

दिचु सर्वासु च तता मेरी निययमेयुवा। संतुष्ट्या धिया तस्य नाभती मुनिरेधत॥

Pago 174, Sloka 13. For anal, read and.

Page 178. For "Harisekara," read "Harisekhara." Page 181. "Pandarikasarasu", read "Pandarikasaras."

Page 184. For Asrama, rend Asrama.

Page 185. For "Sthalasayi", read "Sthalasayi". Page 216, note: For "Peria", read "Periya."

Page 217. For "Pundarikapuskarint, "rend Pundarikapushkarini,"

Additional Note.

Mr. Fergusson (History of Architecture, Vol. II., p. 502 ff.,) thus describes three of the five Rathas:-

The Southernmost. No. 43 in the Sketch, he remarks "imitates a Buddhist monastery of five storeys. " The time at which it was executed was very little removed from that of Buddhism in this part of Iodia. There is little or none of the extravagance of later Hindu styles in the sculptures. " Neither the Jains nor the Hindus introduced anything like a new style of architecture. They adapted the Buddhist style to their own purposes."

No. 11, Mr. Fergusson describes as being "the only free-standing monolithic representation I know in India of such a temple [Chaitya] as those excavated in the rock at Ajunta and elsewhere.

But in this, as in all more modern structures of this class, we find considerable confusion between the forms of the temple and those of the monastery. This is no more than might be expected when we consider that the original purposes to which those forms were adapted had ceased to exist, and that in these late copies what were originally essential constructive necessities have become mere ornamental appendages."

And No. 42, the same authority states, "evidently belongs to the same system.

There can be little doubt that it is the copy of a variety of the Buddhist temple or Chaitya, of which we have no exact representation in the caves—probably of a built Buddhist temple."





ADDENDUM.

Since the foregoing pages were printed, Mr. R. Bruce Foote, F. G. S., of the Geological Survey of India, has kindly favoured the Editor with the following—

Notes on the Goology of Mahaeulipurum.

The rock in which the temples at Mahavalipuram are cut is a low ridge of quartzo-felspathic gaziss, an extension of which occurs at the fishing village of Padari, nearly three miles to north, and also at Cullatoor, three miles to the S. S. W.

The bedded character of the rock is but very rarely seen, bence it has often been described as a granite. The strike of the bedding is N, by 5° E.—S, by 5° W, and coincides with that of the grain of the rocks and with the general direction of the hilly ridges further inland. The dip of the beds appears to be westerly but is very obscure and nearly obliterated by excessive metamorphic action.

The texture of the rock suggests the idea of a coarse gritty bed having been exposed to severe interal pressure, the quartz and felspar having an irregular flakey arrangement and not forming distinctly continuous lamine as in typical gneiss rock. The color of the rock when freshly quarried is a rich pinkish grey weathering to a drab or pale dirty flesh color. Where exposed to the sea spray, as in the walls of the Shore Temple, the stone acquires a black color and decays for more rapidly than where merely exposed to wind and weather further inland. This gneiss has been, and is still, largely quarried, as it splits very easily into blocks of useful size and shape, and has a decidedly handsome appearance.

The ridge of rocks to the East of the Shore Temple on which the fury of the surf is broken, consists also of gneiss, but probably belongs to another test running in a parallel direction. The East foot of the Mahavalipuram gneiss ridge is covered by the beach or by blown sands, but at its West side are beds of saud and day abounding in Marine and Estuarine shells of recent species, but in a subfossil condition. These bods are cut through in many places by the Coast Canal.



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